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LITERATURE.

The City of Dream: an Epic Poem. By Robert Buchanan. (Chatto & Windus.)

THERE is no sounder critical canon than that which rules that any sustained literary production must be judged from the author's standpoint, despite the prevailing tendency to arraign every work at the bar of a strictly orthodox criticism, to be condemned or to be honourably discharged in strict accordance with the merit or demerit of its appeal to a rigid tribunal. More especially should this canon guide the reviewer when he has to deal with a poem of epic proportions, occupied with so abstruse a subject as the evolution of a typical human soul through all the phases of spiritual faith, belief, negation, and unformulated expectancy. Such an epic or epoch-poem it is that Mr. Robert Buchanan has written; and lest any should misapprehend his poetical principles, he has prefixed an "argument" and appended a prose note to "The City of Dream."

This poem in fourteen books is scarcely an epic as commonly understood, though the author has not hesitated to apply the term to "a poetical work which embodies, in a series of grandiose pictures, the intellectual spirit of the age in which it is written." It is Mr. Buchanan's aim to make "The City of Dream" an epic of modern Revolt and Reconciliation, as the Homeric epics are the epoch-poems of the heroic or pagan period, as the *De Rerum Natura* is the epic of Roman scepticism and decadence, as the "Divine Comedy" is the epic of Roman Catholicism, the "Jerusalem Delivered" of mediæval chivalry, and "Paradise Lost" of the so-called Protestant epoch. It is a daring enterprise to write an epic nowadays; for so urgent and multifarious are the poetic strains from all sides that we are apt to be repelled by magnitude, just as the ordinary newspaper reader now prefers his political or social news paragraphically rather than in "leader" or essay form. There is no poetical failure so absolute as that of the early-defunct "epic" in a dozen or more books; nor is there any literary limbo so dire as that wherein obviously abide "The Pleasures of the Imagination," "The Course of Time," and all their dreary kin. Yet when an epic is animated by an epic motive and by dignity and beauty of matter and manner it is its own justification. It then justly ranks as the royalist of poetic vehicles. That "The City of Dream" belongs to the scanty company of justifiable epics I am well inclined to believe; but in what degree, and with what chances of general acceptance, it were not easy to surmise. As an allegorical record of the heartburnings, doubts, and experiences of a human soul in its progress through all the possible phases of belief and unfaith, from the blind acceptance

of an orthodox creed to atheism, thence again to a baffled and half indifferent agnosticism, and finally to a "large" but vague hope—as such a record it must seem to many neither typical nor logically sequent. There are few who, once in the shepherdly of Evangelist, journey thence to the city of Christopolis; fewer still who, having sought and found refuge in that modern Babylon, pass again into its gloomier half (Presbyterianism, and kindred "isms"), and thereafter traverse the wastes of revolt, dally in the "Groves of Faun" and drink the Waters of Oblivion in the Vales of Vain Delight, go shudderingly through the Valley of Dead Gods, rest for awhile in Nature, climb the hills of mysticism wherefrom may be seen the "Spectre of the Inconceivable," enter and dwell in the City builded without God (Humanitarianism), seek death in Chaos and find it not, and finally gain the margin of the Celestial Ocean. On the other hand, the author might reasonably expect that none of his more thoughtful readers would take this chronicle to be the story of a single soul. As an abstract record of the spiritual vicissitudes of the un-restful, enquiring human soul it has genuine interest; but probably there will be some, at any rate, among Mr. Buchanan's admirers (among whom the present writer includes himself) who will agree with me in finding that, unlike most epics, "The City of Dream" cannot be satisfactorily read in parts. Its impressiveness is the result of ordered narrative and of culminating interest. Save, perhaps, in the two sections, entitled "The Groves of Faun" and "The Amphitheatre," the "Books" would greatly lose in effect if read out of order, or if but one or two were indiscriminately selected for perusal. The gain or loss here, however, is rather a matter of opinion than for dogmatic assertion. The prototype of "The City of Dream" is *The Pilgrim's Progress*, but there is one striking distinction. In Bunyan's poetic allegory everything is clearly defined: the contrasts are sharp, and there are no gradations, no illusions of mental mirage, and the conclusion is absolutely definite and decisive. In Mr. Buchanan's epic not only are the personifications occasionally very vague (as in the instances of "Masterful," "Nightshade," &c.), but the conclusion can leave little definite impression on anyone's mind save the somewhat illogical one that since God is indiscoverable in earth or heaven, in any human or natural temple, in the mysteries of nature or in the heart of man, he is probably to be found on the further shore of the Celestial Ocean of Death. One may cling to this hope, and even may, with Mr. Buchanan, find solace and certainty on the brink of this Celestial Ocean, and yet scarcely be consistently able to propound his vague hope as a serene and assured faith. I have been duly impressed by the frequent beauty of the story of the pilgrim Ishmael's God-quest—as every reader must be who has experienced in any degree and in whatever sequence the like spiritual phases—yet I cannot but feel that in the fine closing lines there is a mere playing with the wind so far as the apprehension of any definite conception is concerned:

"But those who sleep shall waken and behold,
Yonder across those wastes whereon they sail,
God and the radiant City of my Dream.

"And as I spake the ether at my feet
Broke, rippling amethystine. Far away
The mighty nebulous Ocean, where the spheres
Pass'd and repass'd like golden argosies,
Grew phosphorescent to its furthest depths:
Light answer'd light, star flash'd to star, and
space,

As far away as the remotest sun
Small as the facet of a diamond,
Sparkled; and from the ethereal Deep there rose
The breath of its own being and the stir
Of its own rapture. Then to that strange sound
Still than silence the pale Ship of Souls
Moved from the shore; I stood and watched it
steal

From pool to pool of light, from shade to shade,
Then melting into splendour fade away
Amid the haze of those caerulean seas."

Regarded in its literary aspect, "The City of Dream" seems to me a poem which, while full of fine lines and beautiful passages, is no advance upon the author's previous work. Personally, I find the "Book of Orm"—with all its incompleteness and faults of excessive mysticism—superior; and "Balder the Beautiful" has more of the white-heat glow of genuine poetry, while its purely lyrical portions are unmistakably finer than the rhymed interludes in the blank verse of "The City of Dream." There seems to me also a certain want of balance, or lack of judgment, in the insertion of the retrospective book x., "The Amphitheatre"—an opinion which I retain in the face of Mr. Buchanan's appended note:

"The entire poem represents the thought and speculation of many years. How much has been attempted may be seen in such a section as that of 'The Amphitheatre,' where an effort is made to adumbrate the entire spirit of Greek poetry and theology. No man can live entirely in the past; but a modern poet must at least have paused in it, and learned to love it, before he is competent to offer any interpretation, however faltering, of the problems of religion, literature, and life."

Nor does "The Amphitheatre" at all justify its inclusion by any supremacy of merit. It certainly is far from being the best of the fifteen books which make up the volume.

The foremost point of interest for the poetical critic is the literary expression of the work he happens to be reviewing; and, speaking generally, I feel constrained to say that Mr. Buchanan's style in this blank verse epic is disappointing. There is, moreover, very considerable need of revision, for there are too many passages which—like the proseⁿ note just quoted, with its three "entires" in close conjunction—betray signs of undue haste. For the form and style of the work he makes—he asserts—no apology.

"It illustrates once more the theory of poetical expression that has guided me throughout my career—the theory that the end and crown of Art is simplicity; and that words, where they only conceal thought, are the veriest weeds, to be cut remorselessly away."

In principle this is excellent, and I certainly would be the last to take objection to it; but precept and practice, like husbands and wives, occasionally fall out. In his effort to be simple Mr. Buchanan is too often bald; in his wish never to be ornate he not infrequently becomes prosaic. No ear keenly sensitive to rhythmic music could find delight in lines requiring such unexpected licence in accentuation as

"I, casting down my gaze upon the Book,
Read these things, and was little comforted."

or,
 "And whatever man is born on earth
 Is born unto the issues of that sin,
 Albeit each step he takes is predestined."

It is with pleasure, however, that I turn from these too frequent unsatisfactory lines and passages to others of genuine beauty. The whole of the "Groves of Faun" (a section that may easiest be defined as exemplifying the phase of belief in the Beautiful and the Beautiful only) is animated by poetic conception and rhythmic versification. Here are some picturesque lines descriptive of the Eros-guided pilgrim as he passes through the Vales of Vain Delight and floats adown the stream that leads to the mystical hills:

"And now I swam
 By jewell'd islands smother'd deep in flowers
 Glassily mirror'd in the golden river;
 And from the isles blue-plumaged warblers
 humm'd,

Swinging to boughs of purple, yellow, and green,
 Their pendent nests of down; and on the banks,
 Dim-shaded by the umbrage and the flowers,
 Sat naked fauns who fluted to the swans
 On pipes of reeds, while in the purple shallows,
 Wading knee-deep, listen'd the golden cranes,
 And walking upon floating lotus-leaves
 The red jacana scream'd."

Ere long the twain come upon fallen Pan
 brooding by the margin of a river-lagoon:

"Thus gliding, suddenly we floated forth
 Upon a broad lagoon as red as blood,
 Stained with sunset; and no creature stirr'd
 Upon or round the water, but on high
 A vulture hover'd dwindled to a speck:
 And on the shallow marge one silent Shape
 Hung like a leafless tree, with hoary head
 Dejected o'er the crimson pool beneath;
 And no man would have wist that dark Shape
 lived;—

Till suddenly into the great lagoon
 The shallow sail'd, and the white swans that
 drew it

Were crimson'd, oaring on through crimson
 pools

And casting purple shadows. Then behold!
 That crimson light on him who drave the bark
 Fell as the shafts of sunset round a star,
 Encircling, touching, but suffusing not
 The shining silver marble of his limbs;
 And that dark Shape that brooded o'er the
 stream

Stirr'd, lifting up a face miraculous
 As of some lonely godhead! Cold as stone,
 Formlessly fair as some upheaven rock
 Behung with weary weeds and mosses dark,
 That face was; and the flashing of that face
 Was as the breaking of a sad sea-wave,
 Desolate, silent, on some lonely shore!"

I would like to quote several of the more grandiose passages, particularly that where Ishmael finds his townsman Faith laying stark in death in the desolate Valley of Dead Gods; but this being now impracticable I will confine myself to one brief extract from book viii. ("The Outcast, Esau"):

"Beneath us lay
 A mighty Valley, darken'd everywhere
 With woods primaeval, whose umbrageous tops,
 Roll'd with the great wind darkly, like a sea;
 And waves of shadow travell'd softly on
 Far as the eye could see across the boughs,
 And upward came a murmur deep and sweet,
 Such as he hears who stands on ocean sands
 On some divine, dark day of emerald calm.
 And when we rode into the greenness stretch'd
 Beneath us, and along the dappled shades
 Crept slowly on a carpet mossy and dark,
 It seem'd still as if with charmed lives
 We walk'd some wondrous bottom of the deep.
 For pallid flowers and mighty purple weeds,
 Such as bestrew the Ocean, round us grew,
 Soft stirring as with motions of the ooze;
 And far above the boughs did break like waves
 To foam of flowers and sunlight, with a sound
 Solemn, afar off, faint as in a dream!"

Of the numerous "songs" scattered throughout "The City of Dream" none seems to me likely to add to Mr. Buchanan's reputation as a master of lyrical measures. There are one or two whose absence would certainly not markedly detract from the charm of the poem as a whole. For myself, I like best the double lyric, in book xii., of the pilgrim and the little herdboy, with its questioning as to the cloud-girt City of God:

"'Tis a City of God's Light
 Most imperishably bright,
 And its gates are golden all;
 And at dawn and evenfall
 They grow ruby-bright and blest
 To the east and to the west.

"Here, among the hills it lies,
 Like a lamb with lustrous eyes
 Lying at the Shepherd's feet;
 And the breath of it is sweet,
 As it rises from the sward
 To the nostrils of the Lord!"

This simple strain is vaguely suggestive of the "colossal innocence" as well as of the subtle music of one of Blake's childhood-songs.

WILLIAM SHARP.

Napoleon and his Detractors.. By His Imperial Highness Prince Napoleon. Translated and Edited, with a Biographical Sketch, by Raphael Ledos de Beaufort. (W. H. Allen.)

ENGLISH readers of the articles lately written on Napoleon I. in the *Levens des Deux Mondes* by M. Taine should, as a counterpoise, read this reply by the emperor's nephew, Prince Napoleon. Neither work must be taken too seriously. Both will attract readers, but neither can effect the estimate that will in the long run be made of the emperor's character and policy. Prince Napoleon, after attacking certain of M. Taine's assertions, assails the trustworthiness of some of his favourite authorities—the *Memoirs* of Prince Metternich, of Bourrienne, of M^{de}. de Rémusat, of the Abbé de Pradt, of Miot de Melito. He complains that M. Taine quotes all kinds of authorities as equally good, that he only finds in books what he looks for, that his references are confused and his quotations incorrectly made—that, in short, he has taken a brief against Napoleon, and that there is neither impartiality nor completeness in his method of proceeding. M. Taine even quotes the unpublished memoirs of an unknown writer:

"He borrows the worst and most disgraceful calumnies, such as make the emperor appear in the light of an assassin, and his ministers in that of his accomplices, from the unpublished memoirs of M.X.—a source of information easy to verify and criticise indeed! Who is this M.X? Talleyrand or Bourmont, Fouché or Peltier, Pasquier or Sarrazin, a pamphleteer in the pay of England, a minister who betrayed his country, or a general who deserted his flag? Where are these memoirs? Who detains them? In whose possession are they? Who fabricated them? We have a right to know. M. Taine is not justified in simply referring to any name—any M.X.—that chance may suggest to him."

This is severe, but it is not unfair. M. Taine should not appeal to unknown sources. Englishmen acquainted with the libellous character of our own literature after the restoration of Charles II. will sympathise

with the Prince when he is indignant that the unsubstantiated statements of every memoir writer who sought to curry favour with the Bourbons, or, at the best, was under the influence of a strong tide of reactionary sentiment, should, without further question, be accepted as good evidence against the character of his uncle; and it is no doubt true that even such comparatively respectable personages as Metternich, Bourrienne, and M^{de}. de Rémusat are all, so to speak, witnesses for the prosecution. With regard to the Abbé de Pradt, the Prince tells us that he has in his possession the copy of the *Histoire de l'Ambassade de Pologne* read by Napoleon at St. Helena, and containing his autograph notes. Where the abbé makes Napoleon talk bombastically Napoleon writes on the margin "False," "False and absurd," "Never did a prince utter such nonsense"; and it must be admitted that under the circumstances the defeated emperor deserves as much credence as the vain and upstart abbé. Prince Napoleon has more difficulty when he seeks to call in question the trustworthiness of Miot de Melito. He writes as follows:

"That work is not the personal contribution of M. Miot. It was published in 1858, many years after his death, by his son-in-law, M. de Fleischmann, a German general most hostile to Napoleon. . . . The mere fact that these *Mémoires* are from the pen of a German officer, avowedly an adversary of Napoleon's memory, lessens their historical value."

It appears, however, that Prince Napoleon is quite ready to accept Miot's evidence (pp. 292-3) where it agrees with his own views, although the memoirs are, as he says, "from the pen of a German officer." From internal evidence there seems no reason for casting an imputation on the honesty of Gen. de Fleischmann, who expressly asserts in his preface that the memoirs were written by Miot from his own notes, and that they have been published in an ungarbled form. Their spirit, as Prince Napoleon himself admits, is not hostile to Napoleon; and as Miot was a painstaking, conscientious administrator who was in the habit of making notes, his testimony, when he relates what he himself heard or observed, is of more value than that of persons of more brilliant abilities, like M^{de}. de Rémusat, writing from recollection merely. Prince Napoleon, who alludes to what Miot has to say regarding the negotiation which preceded the breach of the treaty of Amiens, is apparently not aware of the recent publication by Mr. Oscar Browning of the despatches of the English ambassador, Lord Whitworth. With this volume in his hand, he may, if he likes, test the accuracy of Miot's account, which will be found correct not merely in its main outline, but in such small details as the dates of days and the names of intermediary agents, and could hardly have been written long after the events without the aid of notes.

There is no matter on which Prince Napoleon can speak with more authority than on the publication of the *Correspondance de Napoleon I.*, of which he was the chief editor. M. Taine has accused him of only publishing 30,000 out of some 80,000 documents, 20,000 being put aside as repetitions, and 30,000 for the sake of propriety or for political reasons. The Prince replies by

calling on M. Taine to give his evidence for these figures. He admits that repetitions of orders and letters containing personal allusions were in some cases omitted for the sake of the feelings of the families concerned; others because the families in whose possession they were did not care to transmit them; but he denies that any document of historical interest was purposely left out. "I declare on my honour that no document casting any light on history has been omitted." It is certain that letters even of a private character which reveal the working of Napoleon's mind must have a historical interest, on the other hand such omissions may be for the present justifiable enough; and between the Prince and his accusers in this respect time and fuller knowledge must finally decide. One letter, addressed to Louis when King of Holland, which was kept back the Prince here publishes.

"Seeing," he says, "that I have been twitted with having deprived history of documents injurious to my family, I shall publish here the only letter that, in accordance with a feeling which everybody will appreciate, I did not deem it advisable to insert in the *Correspondance*, under the reign of the son of the ex-King of Holland. That letter is magnificent. It is both grand and teaching."

These adjectives will, perhaps, seem to some of the Prince's readers a little out of place, but all will doubtless agree that the letter ought to be published. It is exceedingly characteristic of the writer, and no words can show more plainly the exalted point of view from which Napoleon regarded the kingdoms that he founded round France.

Prince Napoleon treats in a contemptuous spirit the emperor's detractors, as though they were hardly deserving of an answer; but he falls very far short of vindicating his uncle's character. He denies some of M. Taine's assertions, and shows that others rest on very weak evidence. Unfortunately it is equally possible to deny his own assertions, and even to point out peculiarities in his mode of reasoning. For instance, on p. 159, we find the following argument to show that Metternich was wrong in asserting that the army held in readiness at Boulogne was intended solely to act against Austria:

"The incorrectness and puerility of that assertion are self-evident; for in 1805, the presence of the army assembled at Boulogne aroused in England unmistakable fears. The debates in the English parliament at that time bear witness to the state of bewildered excitement attained by the public mind. . . . Pitt, then prime minister, declared that 'the enemy's progress could thus be retarded only for a few days, so as to avoid, perhaps, the destruction of that capital' [London]. The emperor was then watching with special eagerness the preparation of his great undertaking; and, far from thinking of Austria at that time, he pressed on his armaments so as to make it plain that his object was really England."

This is a fair specimen of the style of the book, and of the method of argumentation pursued in it. Prince Napoleon may be in the right; but whom is such reasoning meant to convince? It seems almost puerile to remark that, under the given circumstances, neither England nor her prime minister could judge fairly of Napoleon's purposes. Probably, however, Prince Napoleon very well

knows what he is about. Napoleon I. is throughout glorified as the upholder of democracy in France, as the conqueror on whom the hand of an Austrian Princess was by her father eagerly pressed, as the ruler who sought to maintain the peace of Europe, but whose policy was defeated and overthrown by the treacherous combinations of statesmen and princes whom he had sought by all means in his power to bind to himself by bonds of gratitude. M. Taine's articles and Prince Napoleon's defence will, no doubt, be widely read, and will in each case produce their effect on the class of readers for which each is meant—a fact which brings vividly before the mind how completely all that pertains to Napoleon I. must still, on the other side of the Channel, lie outside the range of purely historical controversy.

BERTHA M. GARDINER.

Life in Corea. By W. R. Carles. (Macmillan.)

In the second chapter of his charming book, *Choson: the Land of the Morning Calm*, Mr. Percival Lowell, speaking of the long seclusion of Korea from the rest of the world, said:

"I ask you to go with me to a land whose life for ages has been a mystery—a land which from time unknown has kept aloof, apart, so that the very possibility of such seclusion is itself a mystery, and which only yesterday opened her gates. For cycles on cycles she has been in the world, but not of it. Her people have been born, have lived, have died, oblivious to all that was passing around them. They might have been denizens of another planet for aught they knew of the history of this. And the years glided into centuries, and the centuries grew to be numbered by tens, and still the veil remained as tightly drawn as at the beginning. It was but last year Korea stepped as a *débutante* into the society of the world."

This very isolation, so long continued, so marvellous in itself, and the suddenness with which the veil was lately withdrawn, combine to give a special interest to the Far Eastern peninsula—the "Forbidden Land," "The Hermit Nation"—and to all that is being written about it.

Mr. Carles is already favourably known to the public by his interesting paper, "Recent Journeys in Korea," read before the Royal Geographical Society on January 25, 1886, in which he gave an account of parts of the country never before visited by foreigners, and which was welcomed by geographers as a solid contribution to our knowledge of a hitherto unexplored land. It would, perhaps, have been well to have retained the name, "Recent Journeys in Korea," as that of the book, which is little more than an amplification of the lecture; for, although Mr. Carles lived altogether about eighteen months in the country, the "life" of the book only comprises the two journeys he undertook, each occupying forty-three days. And in this connexion it may also be pointed out that, while in the lecture the correct and accepted form, "Korea," was used, the author in his book has unfortunately relapsed into the antiquated and obsolete "Corea."

The author's first visit to the peninsula was made, in a private capacity, towards the end of 1883, when the late Sir Harry Parkes was negotiating the treaty that was

shortly afterwards signed between Great Britain and Korea. Under the auspices of Messrs. Jardine, Matheson, & Co. he accompanied Mr. Paterson, the head of their Shanghai house, and Mr. Morrison, the well-known engineer of the ill-fated Shanghai and Wusung railway, on a trip to the capital, Söul, and the mining country between that place and Gensan. His second visit was made in the following year as H.M. vice-consul in Korea. Starting from Söul on September 27, he travelled in a north-westerly direction by the ancient and interesting city of Ph्योंg-yang to the mouth of the Am-nok river (the boundary between Manchuria and Korea). Thence he followed the course of the Am-nok for 180 miles to Wi-won; thence eastwards for 120 miles to Chang-jin; and thence in a southerly course to Gensan, and so back to Söul, having traversed a distance of over one thousand miles.

Travelling in Korea is of a very rough kind, and those who undertake it must be prepared to undergo a terrible amount of discomfort. All who have made personal acquaintance with the Oriental cockroach, and who know the misery caused by even one of these beasts raging about a room at night, can judge of what the author suffered at the extreme north of his journey:

"Cockroaches swarmed in my night's lodging. I turned them out of my portmanteau by the pint. My boots and everything that would hold one cockroach at ordinary places held a dozen here. Luckily the roof was low, and when they fell from the ceiling on to my bed their bodies had gathered no great momentum; otherwise I should have been bruised all over" (p. 250).

Bad roads, deep mud, and filthy quarters for the night await the weary traveller. Besides,

"There were many obstacles, also, to riding. The grooms had to be taught everything; shoeing was impossible until a farrier was brought over from Shanghai; sore backs were constant; and there was no possibility of getting saddlery altered or repaired. Except for riding to and from Söul, ponies, therefore, were of little use" (p. 94).

The natives do not use milk, for

"cows, though only employed on light work in the fields, such as carrying manure and the like, were not used for dairy purposes, as the Koreans have not learnt the art of milking" (p. 109).

Unpleasant as moving about in Korea still is, travellers were till lately subject to even greater annoyances. For,

"close to the same site there formerly stood the stone placed by the ex-regent's orders, bearing an inscription calling upon all Koreans to put to death any foreigners who landed on their shores" (p. 34).

Travellers are now received with kindness by the inhabitants and the officials. The latter in particular evince a strong desire for information as to the outside world:

"The magistrate had paid me a long visit soon after my arrival, and waited but a short time, after I returned his call the next morning, to come again. His desire for knowledge was perfectly insatiable. Whitaker's *Almanac* by that time was at my fingers' ends, and I could answer pretty accurately any questions as to statistics regarding the armies, trade, and population of any country on the face of the

globe; but at Kang-ge I felt the want of an enlarged edition. I began at last to feel some sympathy for the many officials whom I had pestered with questions during the whole time that I had seen them, and who, for want of a Korean Whitaker, had failed to take honours in their examination" (p. 240).

The author throughout his journey was possessed with two very strong desires: one being to catch a glimpse of some of the women; the other, to shoot a tiger. Unfortunately for him both species remain very closely concealed during the daytime, and only venture out after dusk to pay their visits. At Kang-ge, however, his first wish was most unexpectedly gratified:

"A striking novelty at Kang-ge consisted in the presence of women among the magistrate's retinue. When I returned his call, I found that he had comparatively few men in attendance upon him, and none of the boys who generally swarm about a Korean *yamen*; but half-a-dozen women with unveiled faces were among his retainers. To my great astonishment he asked my opinion of their beauty, and the girls seemed as anxious for my verdict as the magistrate himself. Fortunately, it was easy to speak favourably of their looks, for they were tall, well-shapen, held themselves well, and had oval faces unpitted by small-pox. Of Korean women they certainly were the best specimens I have seen" (pp. 241-2).

His second quest was a failure; and, on pp. 185, 186, an amusing description, too long unfortunately for quotation, is given of his attempt to get a tiger. The tiger figures on the Korean flag in the same way that the dragon does on the Chinese ensign; and, although both the Chinese and the Koreans are firmly convinced that these formidable creatures are quite plentiful in their several countries, the tiger in Korea seems to be nearly as difficult to meet with as the dragon is in China. Both the author (pp. 231, 232) and Ernest Oppert, in his *A Forbidden Land* (p. 168), state distinctly that there are no wolves in Korea. Whitaker, on the contrary, states emphatically that they abound; and Mr. Carles must be left to fight the question out with his favourite almanack. Authorities differ also very considerably as to the population of the country. Mr. Carles, in his lecture, gave it at eight millions. In his book (p. 116) he estimates it at ten millions. Mr. Lowell gives it, on a Japanese estimate, as twelve millions. The Rev. John Ross, in his *History of Korea*, p. 371, reckons it at from fourteen to fifteen millions; while Ernest Oppert, in *A Forbidden Land*, p. 23, says:

"According to reliable information, collected from persons in the country well able to judge, the total number of inhabitants of the peninsula and of all the islands under Korean rule may be computed at some 15,000,000 to 16,000,000 souls, and this estimate is rather below than above the mark."

For some mysterious reason, the author refuses to allow that Korea is a peninsula; and, in the following most obscurely worded passage, he utterly scots the idea:

"The road runs nearly due south, across what forms the narrowest neck between sea and sea. As the distance is nearly 200 miles, the claim to the title of peninsula seems hardly well-founded; but as such Korea is almost always regarded, and will probably continue to be, despite my protest" (p. 280).

This, it may be noted, is in the book; for geographers were spared this shock to their feelings in the lecture.

It is a very striking thing to find so large and populous a country almost entirely without a religion. There is a small remnant of an unreformed and ancient phase of Buddhism to be met with in country places, as also some Taoism, some ancient nature worship, and some traces of fetichism; but of religion, as we understand it, there is none, and what little there once was has been dying out for ages. Mr. Lowell in his *Choson*, p. 182, says:

"There is not a single religious building in the whole of Söul, nor is any priest ever allowed to set foot within the city's gates; and, what is true of Söul, is true of every walled city of the land."

And old Hendrik Hamel, writing so long ago as 1668 from the experience of a fifteen years' residence in Korea, says:

"As for religion, the *Koreans* have scarce any. The common people make odd grimaces before the idols, but pay them little respect; and the great ones honour them much less, because they think themselves to be something more than an idol. The nobles much frequent the monasteries, to divert themselves either with common women which they find there, or others they carry with them . . . ; but this is to be understood of the common monasteries, where the religious men love to drink hard."

Except for its abundant and fine timber, Korea seems to offer but little prospect to foreign trade; and what the governor of Ph्यों-yang said to Mr. Carles about it is doubtless true: "Korea is a very poor country. There is no money in it, and no produce. We cannot afford to buy foreign things." M. BEAZELEY.

A Calendar of the Tavistock Parish Records.

By R. N. Worth. (Privately Printed.)

THE documents in the parish chest at Tavistock have been used, to some slight extent, by local historians, but the public has hitherto been ignorant of the great antiquity and value of the collection. It appears from the preface to Mr. Worth's edition that for the last half-century these records have lain by neglected and forgotten, until they were brought under the notice of the vicar of Tavistock on the death of the churchwarden who had the keeping of them. The vicar of Tavistock, finding that the churchwardens' account began in 1385 and comprised what is believed to be "the oldest warden-roll in existence," brought the matter before the Duke of Bedford, to whose liberality is due the appearance of the present edition, comprising a full calendar and abstract of the documents here calendared.

The earliest record is a deed of 1287, conveying certain lands near the meadows of the abbot of Tavistock. This is followed by several other conveyances of nearly the same antiquity, which contain several valuable details as to the condition in the thirteenth century of the unincorporated "borough and village of Tavistock," and of the religious fraternities which owned considerable property in that neighbourhood. A release of the next century by Robert David, burgess of Tavistock, appears to have dealt with town property in the hands of a trustee, the deed being witnessed by the "portreeve,"

as others are witnessed by the "senior," and expressed to be made "by our common council and consent." A conveyance of 1325 is interesting as being made by Walter Cullyng and three others named as brothers and wardens of St. Mary's light in the parish church "and all the other brethren and sisters of the said fraternity." The persons named as conveying were trustees or "parish feoffees" of the lands which formed the endowment of one or more of the numerous lamps which were kept burning in the Church of St. Eustachius. One of the leases by these trustees affords an example of the plaited rush-rings imbedded in the wax, which were tokens of the delivery of possession. Other examples of this practice have been observed at Barnstaple and Ipswich; in some cases the same object was attained by sewing a straw to the paper or parchment. One of the leases is noteworthy for a covenant to keep up the "hags, grips, and cats," or, in a more modern English, the "hedges, ditches, and gates"; another document keeps up a phrase now disused in this country in a description of the "Maudelen Parkes" belonging to the Leper Hospital. These town-parks were, in 1585, leased by the "bretheryn and suster" of the lazaret-house, for the term of 1000 years, to Mr. Fytz and the eight men chosen by the parish to be managers of the property of the church and parish. These trustees from time to time granted out the property on leases for lives on payment of a fine, or "incombe," and yearly rent. In the year 1700 the trustees, then called the Masters and Governors of Tavistock, made a lease of this kind of a house and garden with lands containing about fourteen acres, called Church Park. Among the documents which were in the chest in 1827, but which have now disappeared, we may notice a muster-roll for the Stannary of Tavistock, of which an account was given by Mr. Kempe in the *Gentleman's Magazine* for 1830, and a petition apparently presented to the Duke of Bedford about the year 1677 from "your portreeve and the masters of your towne and borough of Tavistocke."

The churchwardens' accounts are imperfect; but Mr. Worth points out that they comprise no less than eight rolls earlier than the churchwardens' roll of 1425 which commences the records of St. Petrock at Exeter, "hitherto regarded as the earliest preserved." These early accounts of the Wardens of the Lights commence with items as to rents received, followed by detailed entries as to buying wax, making the great candles, "link-money and wax-money," and tallow for the mortuary-lights on tombs. There are many curious entries as to the rush-strewing on the Feast of St. John, and the binding of the missals or "mass-books," a wedding-veil provided for the use of the parish, and "flagons of ale for the exsequies of the benefactors of the Church." The accounts for the sixteenth and seventeenth centuries are very complete, and contain much curious information as to the subjects of "briefs" and charitable collections, the rewards for killing of wild cats and other "farments" and for whipping the dogs out of church; and many interesting details as to the various feasts, rejoicings, and beer-drinkings for which appropriate occasions were so frequently found by our ancestors.

C. ELTON.

"Great Writers."—*Life of Robert Burns.* By John Stuart Blackie. (Walter Scott.)

THIS is not so much a new biography of Burns as, in its author's own words, an attempt

"to make a judicious selection from existing materials, and to pronounce an equitable judgment on a remarkable man, the complex character of whose genius and life demands a calm consideration equally remote from patriotic idolatry on the one hand, and pharasaic severity on the other."

Emeritus Professor Blackie should be thanked for this frank confession, which adds to, rather than takes from, the value of his book. It may be considered as morally, if not absolutely, certain that, after the work of the late Mr. Scott Douglas, there is nothing fresh to reveal about Burns—no undiscovered poetical flirtation to misconstrue, no extra glass of a convivial evening to magnify into a bottle. Burns—man and poet, moralist and peasant-aristocrat, lover and prophet—should now be considered as a subject not for the biographer, but only for the popular lecturer or essayist; or, rather, he should be regarded as a kind of strong drink, to be taken, refrained from, or mixed, according to the constitution and condition of one's peptics. Perhaps it is safest to take him "neat," in medicinal doses, of the strength prescribed by modern American doctors. Most of his countrymen take him diluted with the cold water of good sense. For other folks there is Burns and Carlyle—Scotch Seceder toddy, perhaps the best beverage that has yet been brewed, and always leaving the drop of pity in the eye when quaffed; or Mr. R. L. Stevenson and Burns—maraschino, trying, but not quite successfully, to combine with Glenlivet, or Shairp and Burns—good tea "laced" with good spirits, a wholesome mixture, which, when taken, leads one to think what a pity it was that poor Robert did not marry Mary Campbell, settle down as a Carrick farmer, and die at seventy-five of a cold caught when hurrying into Edinburgh to attend the General Assembly as the lay representative of his kirk session. And here is Burns and Blackie—not Blackie and Burns—spirits, thoroughly rectified and mixed with ginger-beer, a trifle frothy, perhaps, but not so frothy as might have been expected.

In other words, while there is no Carlylian profundity, no Stevensonian sparkle, in Mr. Blackie's estimate of Burns, it is sound, sane, and marvellously free from those eccentricities of its author's which have so often in the past made even an admirer inclined to pounce upon his mind, and do to it what Pancks did to his employer's head. Unless I am mistaken, Mr. Blackie does not once in this volume speak of the poet as "Rab," "Rob," "Rabbie," "Robbie," or even "Bobbie." If his judgment of Burns, both as a poet and as a man, is not distinguished by originality, it is catholic and well balanced. He is not content to make out Burns to be simply a song-writer, a masculine Scotch Sappho—there is a great deal of commonsense, by the way, in what Mr. Blackie says of the erotic element in poetry, although he takes far too many sentences to say it in—but he does ample justice to the Aristophanic and Wordsworthian elements in the author of "The Jolly Beggars" and "The Daisie." Then, while Mr. Blackie extenuates nothing

in regard to Burns's life and conduct, he insists that, from first to last, the poet showed no baseness. Not only does he not indulge in the hissing, groaning, cat-calling of pharasaic or thin-blooded critics of Burns, he seldom falls into the minor but scarcely less irritating mistake of lecturing. I say "seldom," because sometimes Mr. Blackie seems to regret that Burns "went too far"; and towards the end of his book appears to incline to the opinion of the late Dr. Guthrie that, if Burns had come under the influence of some warm-hearted evangelical clergyman, he might not have "gone too far." The regret is vain; the opinion is based on a misconception of Burns's character. Had he not "gone too far," had he not been "a bit of a blackguard"—in head, not in heart—he would not have been the power for good that he is to-day, for otherwise he could not have sounded the depths of human nature. Nor could anyone have tamed Burns, or taught him prudent, cautious self-control, but his own familiar, *moi-même*; and that consummation so devoutly wished by himself was prevented by the accident which brought his life to a close before the battle of the spirit was over.

It was hardly possible for so careful and loving a student of Burns as Mr. Blackie has been all his life to make many mistakes as to matters of fact, in writing of his favourite's life or works; and he has made few worth mentioning. In treating of the Armour episodes, however, he might have given greater prominence to the fact (for he is evidently not ignorant of it) that Jean had a second lover, which Mr. Robert Chambers mentions, and which Mr. R. L. Stevenson has made more of than any other writer on Burns. Then, in dealing with Clarinda's letters to Sylvander, Mr. Blackie somehow ignores the suspicion, reasonable enough in itself, that Mrs. Maclehoze, in spite of what her latest admirer terms rather curiously her "virtuous habits," contemplated marriage with Burns in the event of her obtaining divorce from her worthless husband. There is Scotch piety and principle and prudence, in her letters, no doubt; but is there not also a little French coquettishness, if not sweet reluctant amorous delay, quite compatible with all three, and quite justifiable under the circumstances? Mr. Blackie appears painfully, if not comically, conscious of English ignorance on the subject of Scotch life, otherwise he would hardly have been at the pains (p. 40) to describe an ordinary parish minister as, "in the language of St. Paul (Titus i. 5-7), the presbyter or bishop of the church at Mauchline." It is to be regretted therefore, that he has not devoted a little more space to dispelling a popular delusion, which even so fair-minded and able an English critic as Mr. John Morley—who would probably object to Goethe being characterised offhand as "sensual, selfish, and at heart a major-domo"—has given his authority to, when, in his essay on Carlyle, he describes Burns as "drunken, and unchaste, and thriftless." The third of these epithets cannot be justified, unless, indeed, thrift is identified with parsimony. Burns was thriftless as Carlyle was thriftless, who lent his brothers hundreds of pounds, and yet had to be temporarily indebted to Jeffrey.

WILLIAM WALLACE.

A History of the English Church. Third period, from the Accession of the House of Hanover to the Present Time. By G. G. Perry. (John Murray.)

READERS of this concluding volume of Canon Perry's history will find in it the same good qualities with which they are familiar in its predecessors, and will pronounce it, as a summary of the ecclesiastical history of England during the last two centuries, the best work on the subject. Clearness, accuracy, and impartiality characterise it throughout; and, although the author by no means conceals his own preferences, he does justice, on the whole, to those whose views are different from his own. The only omission of importance that we can detect is that so little notice is taken of the rise and influence of the Broad Church school of thought during the present century. The name of Archbishop Whately occurs only in a passing allusion, those of S. T. Coleridge and F. D. Maurice do not appear at all. Hence, the student who comes upon the account of *Essays and Reviews* and upon that of Bishop Colenso will ask how such opinions could have appeared full blown, as they do in the pages appropriated to them; for the explanation here given—that they were a mere reaction after the excitement caused by the teaching and subsequent secession of Dr. Newman—is surely very inadequate.

Dean Stanley remarks somewhere that councils and conferences are the pitched battles of ecclesiastical history. Of these there are none in this volume, unless we except the two Pan-Anglican conferences, in which there was little fighting. But the eristic instinct of mankind is amply gratified by what we may call brilliant single combats in the many "cases" and trials on doctrine and ritual questions here recorded. These are narrated with clearness and sufficient fullness; and, as all schools of thought were attacked in turn, the reader will have plenty to interest him wherever his sympathies may lie.

The first of these described at length is the Gorham case. Apart from its doctrinal interest, this was important from the monstrous assumption of Bishop Philpotts to have power to refuse institution to any clergyman otherwise legally qualified whose opinions did not agree with his own. The rights of every lay patron, and those of every clergyman who expected preferment except from his own bishop, were attacked; and here we must take exception to what we think a false impression given by the narrative. One would suppose from Canon Perry's account that the whole Church was on the side of the Bishop of Exeter, as when he says, describing the composition of the court, "the only hope of Churchmen was in the Bishop of London"; for "Churchmen" here read "High Churchmen." Those who remember those times must recollect that a very large number of the clergy, and probably the great majority of the devout laity of the period, wished success to Mr. Gorham; and that, while Bishop Blomfield was regarded as rather a trimmer, no prelate of the day was more respected or more popular than Archbishop Sumner, otherwise there would be no meaning in the Bishop of Exeter's taunt in his letter to the archbishop that, in the opinion of many persons, the judgment was corruptly influenced by the

fear "that if a true judgment [*i.e.*, one on his side] were given, a large number of clergymen would be driven to resign their benefices and to leave the Church." We cannot now tell how far this was the case, nor, of course, if so, will anyone defend the judges. Bishop Philpotts himself, we may be sure, would have faced this or any other danger in what he regarded as the cause of truth. But it was a time when people were familiar with the idea of secession. The great disruption of the Church of Scotland was fresh in men's minds; and, however wrong the bishop may have been in his conclusion, yet, if his premise were right, the Church of England was saved from a great danger. If so, he must have regarded his own side as less sternly conscientious than that of his opponents; for, when the decision was given against him, the great body of his party contented themselves with meetings and protests, though two or three not undistinguished persons left the Church.

Canon Perry is no admirer of the judicial committee of the Privy Council; and we have the familiar complaints about laymen sitting in judgment on ecclesiastical matters, as though the possession of orders conferred the purely intellectual power of comparing documents, and of seeing whether an opinion expressed in sermon or pamphlet could be harmonised with a statement in a given formula. It is added, as an additional grievance, that the judges need not even be lay members of the Church—a complaint which involves the peculiarly clerical assumption that no man can be expected to act fairly towards a religious body to which he does not himself belong. Thus, in the Williams and Wilson trial, we read:

"Their lordships ruled that, the proceedings being penal, a verbal contradiction between the impugned statements and the articles and formularies must be established; that the spirit, scope, and objects of the essays went for nothing."

This Canon Perry calls "a transparent absurdity." It was a happy absurdity for the clergy.

It is curious to look back twenty-seven years to the story of *Essays and Reviews*, and see the storm aroused by opinions that are now held without offence by so many Churchmen, lay and clerical, and, if report speak true, in some orthodox dissenting circles. Never, perhaps, did a book of poorer ability and less originality make such a noise in the world. It fell all but still-born from the press; and it would have excited no more attention than an ordinary volume of parochial sermons, had not Bishop Wilberforce taken it up in one of those fits of injudicious fussiness to which he was liable. Then came debates in Convocation and a "synodical condemnation." Many people, we remember, hoped that the troublesome volume would have been "publicly burned" in the good old fashion, but the public was not gratified by this spectacle. However, Mr. Mudie, it is said, ordered 10,000 copies, *Essays and Reviews* was for a season a household word, and smart young gentlemen caused much affliction to their orthodox elders by free quotation of the least judicious passages of Dr. Rowland Williams.

Then came the turn of High Church, when Mr. Bennett had to answer for his writings on

the Eucharist; and we may ask how he would have fared before a bench of Sumners and Musgraves, with possibly the calm wisdom of Lord Shaftesbury as lay assessor. Such a court would, we may be sure, not have confined itself to a dry comparison of passage with passage, giving every doubt in the defendant's favour. It would have gone very freely into questions of "spirit, scope and object"; but he, too, had the benefit of the legal principle now firmly established, and got off with a rather contemptuous admonition from the bench.

But if we wish to see how purely clerical bodies would have settled these questions, we have only to turn to the proceedings at Oxford in the cases of Hampden, Tract XC., and Dr. Pusey. Here the judges were all ecclesiastics. And were ever bills of attainder, in the worst times of English history, rushed through Parliament with more heat, haste, and partiality, than these censures? "It will be observed," says Canon Perry, "that in all the judgments given by the Judicial Committee in matters of doctrine the decision has been uniformly on the side of liberty." He does not add "Deo gratias." Let us do it for him.

There is an interesting chapter on the disestablishment of the Irish Church, in which our author shows his impartiality; for he does not pass over in silence, or attempt to excuse, the tergiversations of his favourite, Bishop Wilberforce. He gives us two extracts from that prelate's correspondence which deserve preservation. Writing of the statesman who led the movement, the bishop says:

"I am afraid Gladstone has been drawn into it from the unconscious influence of his restlessness at being out of office. I have no doubt that his hatred to the low tone of the Irish branch has had a great deal to do with it."

But a few months later he writes:

"You have in Gladstone a man of the highest and noblest principle, who has shown unmistakably that he is ready to sacrifice every personal aim for what he has set before himself as a high object."

The account of the efforts of the half-ruined Church towards reorganisation is very interesting; and it is worth noting that, while in England the laity were in danger from the fanaticism of the clergy, in Ireland the clergy were in danger from the fanaticism of the laity. Had men like Master Brooke and Lord James Butler had their way the Irish Church would have almost sunk into another sect of Presbyterianism. In both cases the wisdom and moderation of the bishops were mainly the source of safety, showing, as indeed does the whole history from the Revolution down, the advantage of having the chief rulers of the Church appointed by the civil power, and so raised above the heats and prejudices of popular and elective bodies.

From these topics, however, Churchmen will turn with pleasure to the record of progress and improvement in the Church both at home and abroad. The growth of missionary effort, the revival of Convocation, and the reforms effected by the Ecclesiastical and Cathedral Commissions, show a Church alive to her mission and lay powers willing to help her. These last have hardly had justice done them here or elsewhere; and yet, if we were asked

what man and what work has been most beneficial to the Church in this century, we should be inclined to answer Bishop Blomfield and the Ecclesiastical Commission, though these are not so picturesque as Bishop Wilberforce and the Oxford movement.

As the Reform Bill of 1832—so fiercely opposed and grudgingly conceded—saved the constitution from contempt and ruin, so the reforms wrought by these commissions saved the Church from the same. They were kindred movements, and somewhat prosaic ones; but never was there a more critical time for the Church than when Lord Grey gave the bishops the famous advice to "put their house in order"; never can she be too thankful that she found the men and the means to take it.

H. SARGENT.

SOME BOOKS ON EDUCATION.

Addresses. By Edward Thring. (T. Fisher Unwin.) This little book, Miss Thring tells us, was sent to the press by her father before his fatal illness, and the task of editing has been finished by her. It contains seven addresses, delivered at short intervals—simple, earnest, outspoken, and not without an honest consciousness of good work done. Edward Thring was always the same good fighter; and even those who never knew the man in the flesh will feel, as they read these spoken words of his, that whether he was working in a Cambridge lecture-room, or in the National Schools at Gloucester, or with his Sixth at Uppingham, it was work that he was doing, and with his whole heart. The most interesting of the addresses here collected is, perhaps, the first, which is partly autobiographical, and contains a statement of Thring's pedagogic faith, and demand for liberty. His address on education, delivered at St. Albans, is a discourse on the text that "The perfectly educated will be Jack-of-all-trades and master of one." To the teachers of Minnesota he says:

"First break down the knowledge-idol. Smash up the idolatry of knowledge. Frankly and fairly admit that the majority of mankind cannot get much knowledge; and that any attempt to make them get it is a manufacture of stupidity, a downward education."

"A Workman's Hints on Teaching Work" is most characteristic of the author's manly humour and boylike directness. It is further remarkable for an admirable demonstration of the value of "the much maligned subject of Latin verse, the most useful literary tool that ever was invented, but nothing more than a tool." In his address to the Teachers' Guild, he fearlessly asserts and proves "that intellect-worship and the banner of knowledge set up in a kingdom mean death to true progress, death to the welfare of the vast majority, if unchecked." One might make an excellent list of pedagogic aphorisms out of this little book. "What everybody knows nobody thinks about." "It is hard to escape something of the pig if cooped in a sty." "Knowledge-hunting is one thing, and the seeing eye and active mind another." "Think in shape, get out of ghostland." As for the speech delivered at the High School for Girls at Leamington, it is worthy of a place by the side of *Sesame and Lilies*, which may have inspired it.

Practical Education. By Charles G. Leland. (Whittaker.) It would be hard to find anything in Mr. Leland's book to praise, and we have struggled through it and cast about with the best intentions. It is distinguished as little by accuracy and clearness as it is by modesty. In the very preface the author makes ducks and drakes of the common words "fact," "factor,"

"faculty," which he may possibly regard as synonymous. Before he has been many pages embarked, he notes, after mentioning the "thousands of letters which I have received," that "the first article ever published on my school in Philadelphia was in the *New York Herald*, in a leading editorial of a column. For this purpose the editor had sent a reporter expressly to examine the classes." There are very few pages indeed in which Mr. Leland does not pay himself similarly handsome compliments. For one piece of information we confess ourselves in his debt. We have frequently heard of "lines of beauty"; and we have often wondered who of gods or men could explain what they were. We gather from Mr. Leland that they are forms "approximating to an S." The following is a not unfavourable specimen of Mr. Leland's ordinary style, illustrating very well his mental attitude to boot:

"When a boy or girl from ten to fourteen years of age can look at all the arts which I have here described in operation without any sense of wonder, and feel perfectly confident that he or she can execute any of them at once, is not that child in a more advanced industrial condition than if its skill did not extend beyond sawing and fitting boards, or filing iron in a small way?

Yes, Heaven help it! To this follows an attack on the principal of a rival technical school "who politely informed the public in print that the brass plaques, &c., executed in my school, were all *trash*." Why does Mr. Leland write "Copt" for the more usual "Copt"? Why does he put in inverted commas "the dim and remote future"? And what is an *atelier*? His book professes to treat of "the development of memory, the increasing quickness of perception, and training the constructive faculty." He states his task fairly—the propounding of a system whereby *all* children can be trained from infancy to industry; but his task is yet undone.

Education et Instruction. By Oct. Gréard. (Hachette.) The writer of the essays contained in these four volumes has certainly done well to gather together the thoughtful work of twenty years which he has devoted to the study of the "educational problem," as it is called. Much of the various discussions has, to be sure, an interest chiefly historical; but M. Gréard rightly holds that a trustworthy solution of our current difficulties is only to be attained after a proper understanding of the processes through which we have effected reforms of permanent value, or blundered into serious errors. Although he naturally writes with an especial eye to and acquaintance with the progress of education in France, he is usually well informed in regard to the course pursued in other countries; and it is no serious disparagement of his work to say that he has occasionally made characteristically French mistakes in important passages dealing with England. The four volumes deal successively with primary, secondary, and higher education—method first, and then programmes. It is only too true that in the discussion of programmes it has mostly been forgotten that the end of teaching is education; and it is perfectly certain that the permanent value of teaching varies inversely with the money-making results immediately attainable. The volume dealing with primary instruction begins, of course, with infant-teaching as carried on in the "Salle d'asile" or "école maternelle." Of this section by far the most instructive part is that dealing with the causes of the unsatisfactory results of early efforts and imperfect comprehension of the Froebelian method, which may very easily—and indeed sometimes does—turn infant schools into technical training schools for babies. And here it may be worth while to note that M. Gréard foresees what has often struck us as the peculiar danger of "technical" schools proper. In dealing with "écoles

d'apprentissage," he suggests that we may well fear lest the interests of the patrons result in injury to the apprentices. Without due caution, our own technical schools may conceivably become mere workshops, and bad ones too. We remember a certain well-known and active member of a Northern school board, an artisan of forty years' experience himself, commenting rather strongly on the condition of a grinding-wheel in a Paris technical school, "with three or four professors about." After a careful review of what has been done in this matter in France and elsewhere, M. Gréard is of opinion that his countrymen have nothing to learn from foreigners, seeing that it is in France that the enterprises fittest to prepare a solution of the question have been conceived. And certainly it is hard not to agree with him when one reads the account of what has been done, for instance, at Havre. We English people, who are about to venture on what is certain to be a very costly experiment in the way of technical education, may get what comfort we can from the assurance of M. Fichet—a great authority—that a technical school like that of Havre, where the highest attendance has been 115, may be established for £800, and kept in material for a hundred and fifty pupils on £120 a year. This first part of M. Gréard's work may be profitably consulted by all who are likely to have any part in the establishment of the technical schools for which the English government is now making provision. In his long examination of the subject of secondary education our author does not make out that France has much to boast of in comparison with other countries. The question of "programmes" is the first to be discussed. It is a noteworthy fact in the natural history of officialism in education that while "la question de la surcharge," and "die Ueberbürdungsfrage" have caused pother enough elsewhere, it is only in England, where an official code rules in elementary schools alone, that serious complaints have been confined to elementary teaching. M. Gréard gives a history of successive plans of study and development of programmes in France from the sixteenth century to our own day, and states the general educational problem from the five points of view severally represented by Messrs. Spencer, de Laprade, M. Arnold, Herzen and the Swiss school, and Bain. For his own suggested solutions we must refer readers to his admirable book. It is likely enough that they will be attempted in their entirety where the philosophers are kings, or the kings are philosophers. Meantime, Mr. Matthew Arnold figures oddly as "un pédagogue anglais considérable"; and it is odd to read of the sylvan surroundings of the colleges of Oxford, St. Paul's, &c. And "reformatory schools" is only excusable by the aid of "Parcels Post," and that, being official, does not count for grammar. The volume dealing with higher education, though not without some general interest, is chiefly a technical examination of the conditions and results of the *baccalauréat*. We feel bound to add that Appendix xiv. is a delightful account of a visit paid officially to Edinburgh in 1885 by M. Gréard and other representative Frenchmen.

Cyclopaedia of Education. Parts I. & II. (Swan Sonnenschein.) It is impossible not to compare this specimen of what is to be our English cyclopaedia of education with the splendid dictionary of pedagogy and primary instruction recently published in France under the editorship of M. Buisson. M. Buisson's really monumental work is a "dictionary," and Mr. Fletcher's a "cyclopaedia." M. Buisson's contains about ten thousand closely-printed pages; Mr. Fletcher's will, if the design be carried out, boast fully six hundred pages, each containing about half the matter contained in

a page of the French dictionary. Putting corresponding articles side by side, the books bear no sort of comparison. There are several honoured names on the list of contributors to the cyclopaedia; but they have certainly not been allowed much latitude, or else they are to contribute to later numbers only. The short notes on psychology and physics are as good as space permit, but of other articles little should be said. Their general characteristic is extreme weakness, and we cannot conceive to whom they are likely to be of much service. It is curious in the article on biology to find Huxley and Martin's *Practical Biology* and Dr. Aveling's *General Biology* noted side by side, the latter "specially adapted for the South Kensington examination"; and one cannot easily find for what reason the writer mentions Huxley's *Anatomy of Invertebrated Animals*, but says nothing of his *Anatomy of Vertebrated Animals*. The article on chemistry is equally weak. What can be the conceivable use of the following "article"?

"Bullying as a school term may be taken as the opposite of 'fagging' in many respects, only that 'fagging,' or the acting as a drudge for another, is recognised as a normal part of school life, whereas bullying is strictly repressed. It is the brutal tyranny of elder boys over the juniors."

In fact, we cannot congratulate Mr. Fletcher. A cyclopaedia should be a cyclopaedia. We should call as much of his work as we have seen fragments of an "unclassed" book.

The Realistic Teaching of Geography. By William Jolly. (Blackie.) This little book (pp. vi. 56), by one of Her Majesty's Inspectors of Schools, is an important contribution to one of the pressing educational questions of the day. Most of the papers and lectures which have hitherto appeared on the subject have either merely bewailed the prevalence of bad methods, or at most indicated in a general way how geographical teaching ought to be done. Mr. Jolly is, on the other hand, altogether practical, detailed, and definite; and for young teachers his peckful of clear, methodically arranged hints and directions is worth bushels of talk at large. Not that we are prepared to agree with him on all points—realism, like every other "ism," can be made a hobby of and ridden hard; and the light of etymology may be a will-o'-the-wisp, and dangerous accordingly. But we confidently affirm that anyone who wishes to teach geography well will have some difficulty in finding, on the whole, a safer, abler, or more experienced guide.

Schools, School-books, and Schoolmasters. By W. Carew Hazlitt. (Jarvis.) In this small volume the author has brought together a considerable amount of gossip information—as a bibliographer of his erudition and experience could hardly fail to do. But while the book is not without interest, it is not of great importance as "a contribution to the history of educational development in Great Britain." Occasionally the statements are wanting in that precise accuracy supposed to be the first virtue of a bibliographer. Thus, on p. 177, we are told that "Bright was nearly a century before the more celebrated Rich, who flourished about the Restoration of the Stuarts." The fact is that Bright's *Characterie* was printed in 1588 and Rich's *Charactery* in 1646. The final chapter, on "The Origin and Spirit of Phonography," shows that Mr. Hazlitt still clings to some old notions which are now generally discarded by competent philologists.

Educational List and Directory. (Sampson Low.) We wish this publication all success, and willingly testify to its clearness and "get up"; but, in the only instance in which we have been able to test its accuracy, we find it sadly wanting. In the large town to which we are alluding, the Directory registers one

public elementary school (out of about eighty) under the head "Colleges and Schools." Why? No doubt, as time goes on, the means of acquiring information will be made more satisfactory.

WE have also received the second annual issue of *The Schoolmaster's Calendar* (Bell)—a modest little volume, which is sufficiently recommended by its sub-title as a "handbook of examinations and open scholarships."

NOTES AND NEWS.

MESSRS. MACMILLAN will publish shortly a volume of the *Prose Remains of Arthur Hugh Clough*, edited by his widow, with a selection from his letters and a memoir.

THE next volume in the series of "Twelve English Statesmen" will be *Cardinal Wolsey*, by Prof. Mandell Creighton.

MESSRS. LONGMANS announce a volume of essays on social questions, by the Rev. S. A. Barnett and Mrs. Barnett, to be entitled *Practicable Socialism*.

THE fourth volume of the *Comte de Paris's History of the Civil War in America* will be published by Messrs. Porter & Coates, of Philadelphia, towards the end of this month.

MESSRS. CHAPMAN & HALL will publish in a few days, a volume of essays by Mr. W. L. Courtney, of New College, Oxford, entitled *Studies, New and Old*.

MESSRS. VIZETELLY & Co. have made arrangements for issuing a series of translations of some of the French illustrated books that were fashionable in the latter part of the last century. The volumes will have reproductions of the original copperplate engravings from designs by Eisen, Marillier, Cochin, Le Barbier, &c. The first to appear will contain *The Kisses and The Month of May*, by Claude Joseph Dorat, musketeer of the king, with forty-seven illustrations.

MR. DAVID NUTT will issue in the course of the spring *Five Fairy Tales*, by Mr. Oscar Wilde, with three full-page illustrations by Mr. Walter Crane, and vignettes and tail-pieces by Mr. Jacob Hood. There will be a limited large-paper issue in addition to the ordinary one. Also, *Studies on the Legend of the Holy Grail*, with especial reference to its alleged Celtic origin, by Mr. Alfred Nutt. This volume, which will also be issued by the Folklore Society to its members, will comprise detailed summaries of all the leading forms of the legend, an attempt to fix their date and relation one to the other, a comparison of the oldest forms with Celtic tradition, and a discussion of the moral and spiritual ideas embodied in the romances. Mr. Henley's poems are almost ready for delivery, as are also the new volumes of the "Bibliothèque de Carabas."

AMONG the forthcoming publications of the Clarendon Press are: *A New English Dictionary*, edited by Dr. J. A. H. Murray, part iv. (BRA—CAT); *A Catalogue of English Fossils*, part i., "Palaeozoic," by Robert Etheridge; *A Catalogue of the Mohammadan Coins in the Bodleian Library*, with facsimiles, by Stanley Lane-Poole; *The Morphology of Knowledge*, by B. Bosanquet, in 2 vols.; *Selections from Polybius*, by J. L. Strachan-Davidson; *A History of English Sounds*, by Dr. Henry Sweet; *A Concise Dictionary of Middle English*, by the Rev. A. L. Mayhew and Prof. Skeat; *Sounds and Inflections in Greek and Latin*, by J. E. King and C. Cookson; *An Essay on the History of the Process by which the Aristotelian Writings arrived at their Present Form*, by the late Richard Shute; *Clarendon's History of the Rebellion*, edited by the Rev. W. D. Macray, in 6 vols.; *A Class-Book of Chemistry*, by W. W. Fisher;

The Minor Poems of Chaucer, edited by Prof. Skeat; a reprint of Hume's *Treatise of Human Nature*; Johnson's *Life of Milton*, edited by C. H. Firth; *An Old High-German Primer*, by Dr. Joseph Wright; Xenophon, *Oxyropeia*, book i., edited by the Rev. Dr. C. Bigg; *Hellenica*, books i. and ii., edited by G. E. Underhill; and *Anabasis*, book iii., edited by J. Marshall.

THE English works of Raja Rammohun Roy, dealing principally with the Hindu religion and its relation to Christianity, have just been printed at Calcutta, and will shortly be issued in this country by Messrs. Williams & Norgate.

MR. AARON WATSON has nearly ready an historical romance, under the title of *Through Lust of Gold*.

MR. WILLIAM ANDREWS, of Hull, author of "Modern Yorkshire Poets," is preparing for early publication a work entitled *North-Country Poets*, consisting of biographies and poems of natives or residents of the six northern counties.

DR. REGINALD SHARPE has in type over four hundred pages of his *Calendar of the five thousand earliest wills in the Hustings Roll of the City of London at the Guildhall*. Three thousand of these wills will be included in part i. of Dr. Sharpe's *Calendar*, which will probably be ready by August. At present, all the wills calendared are in Latin, and many contain interesting illustrations of city customs and localities. It is much to the credit of the Guildhall Library Committee and the Common Council that they have authorised the preparation and printing of this *Calendar* of their early wills. We only wish we could persuade them to print the most valuable *Calendars* of their journals, letters, books, and repositories which their deceased librarian, Mr. Alchin, made for them, and which Dr. Furnivall assures us contain a most remarkable picture of city life in the sixteenth and seventeenth centuries. The whole of these MS. materials were classified by Mr. Alchin under headings; and the mere reading of entries like Pastimes, Misdemeanors, Hospitals, Prisons, &c., is a treat to anyone with an antiquarian turn. Were Mr. Alchin's *Calendars* but printed and made accessible to the public, a great boon would be conferred on all students of history and social life. A Manuscript Department, as at the British Museum, ought to be added to the present Printed-Book Department of the Guildhall Library; the eight or ten volumes of Dr. Sharpe's *Catalogue of the Hustings Deeds* also need to be put in type; other *Calendars* of the whole city records should be made; and justice at last done to the wealth of material that the city owns for the history of itself and England. The task is well worthy of any chairman of the Library Committee or Lord Mayor desirous of coupling his name with those of the great patrons of history and literature.

TOMO IV., Volume I., of Menéndez y Pelayo's *Historia de las Ideas Estéticas en España* has just appeared. It consists of an introduction of over 500 pages, giving a historical sketch of the development of aesthetics during the nineteenth century. (1) In Germany. The theories of Kant, Schiller, Goethe, the Schlegels, Fichte, Hegel, and minor writers down to Wagner are analysed and discussed. If like space be given to other nations, this introduction alone will form a work of no inconsiderable size and importance.

NUMBER 3 of the scholarly "Bibliographical Notices," which Mr. Willard Fiske is issuing privately from the Le Monnier Press, at Florence, deals with Petrarch's Latin *Treatise, De Remediis Utriusque Fortunae*. The total number of copies here catalogued is ninety-four, of which by far the majority are in Mr. Fiske's

own unrivalled collection. They are thus classified: (1) The Latin text—in the collected works, in independent editions, and in incomplete editions; (2) translations, in no less than nine European languages. Of the translations, it is curious to note that the earliest appeared in Bohemian (1501); and that Mr. Fiske was fortunate enough to acquire "for an insignificant price" the only known copy of the only Dutch version (1606). We are glad to find that, in his opinion, the English rendering of Thomas Twyne (1579) "compares most favourably with the versions in other tongues"; and that the typography of Richard Watkins is "in every way excellent." It is odd, however, that so skilled a bibliographer should apparently be puzzled by the device on the title-page, which he describes as including a pelican, the letter R, and the "motto Jugge (?)." A pelican was the trade mark of Richard Jugge, the well-known printer to Queen Elizabeth, who died in 1577. Regarding the unique Spanish translation in the British Museum, dated 1505, Mr. Fiske inclines to the opinion that the date may be a printer's error for 1510, as the two editions differ in no other particular. It is impossible to praise too highly the painstaking accuracy with which Mr. Fiske has accomplished his labour of love.

ORIGINAL VERSE.

COMFORT OF DANTE.

Down where the unconquered river still flows on,
One strong free thing within a prison's heart,
I drew me with my sacred grief apart
That it might look that spacious joy upon;
And as I mused, lo! Dante walked with me,
And his face spake of the high peace of pain,
Till all my grief glowed in me throbbingly,
As in some lily's heart might glow the rain.
So like a star I listened, till mine eye
Caught that lone land across the waterway
Wherein my lady breathed—now breathing is;
"O! Dante," then I said, "she more than I
Should know thy comfort, go to her I pray!"
"Nay!" answered he, "for she hath Beatrice!"

RICHARD LE GALLIENNE.

MAGAZINES AND REVIEWS.

THE principal articles in the *Revista Contemporanea* for February are:—"The Pontifical Jubilee and the Government of Italy," by Sanchez de Toca. The writer maintains the necessity of an independent domain for the Pope, and the impossibility of his accepting the guarantees of Italy. In "Ginés Pérez de Hita," Señor Acero attempts to prove that he was a native of Mula, born in 1548, a twelvemonth only after Cervantes. R. de Rivas, discussing "The Jury and Agriculture in Spain," considers that it would greatly add to the insecurity of the country districts, as no jury would dare to convict a criminal of their own neighbourhood. The "Letters from Paris," of Garcia-Ramon, are a lively denunciation of current pessimism from the standpoint of a disciple of Montaigne. Cristobal Botella continues his chapters on "Socialism," and Catalina Garcia his "Brihuega and its Fuero."

In the *Boletín de la Real Academia de la Historia* for February, Dr. R. Beer gives a detailed account of the palimpsest of the *Lex Romana Visigothorum* lately discovered by him at Leon. He considers it to be one of the six originals made at Toulouse by Anianus in 506, and consequently superior to all other known MSS. In "The Supposed Birth of a Supposed Queen," V. de la Fuente clears up a minor mystery, attested by a document in the Archives and a monument in the Church of Ledesma, concerning a Queen Juana, and a son born to her in 1302. Manuel Danvila has

a careful historical report on the property of the order of Calatrava, and the tenure by which it was held, in order to guide the government in the settlement of still outstanding claims. Padre Fita prints three inedited Bulls of Alexander III., in one of which (March 23, 1175), "pardon of all sins, on repentance," is promised to all who fight against the *Masamutos*, a tribe of the Almohades who had just invaded Spain. Mention is made of the superb work of the brothers Siret—*Les Premiers Ages du Metal dans le Sud-est de l'Espagne*—and of a cheaper edition to be published at Barcelona.

TOMO V., No. 5, of the *Revista de Ciencias Históricas* opens with Cap. VII. of the defence of Gerona in 1809, by F. Manuel Cundaro. Then follow some interesting Catalan documents of the thirteenth century, by J. Coroleu. F. Fernandez y Gonzalez gives short biographies of three Spanish-Arabic poets of the ninth century, two of whom sing of war, the third of love. Conde de la Viñaza continues his additions to the Dictionary of Cean Bermudez, exhausting the letter D. The rest of the number is occupied with the prospectus of MM. Siret's work (mentioned above), with an article on the antiquity of money, chiefly taken from Mr. Gardner, with reviews, and with the usual bibliographical notices of articles on Spanish archaeology, both in home and foreign reviews. A useful feature is the *compte-rendu* of the sittings of the Real Academia de la Historia. This is not given in the *Boletín* of the Academy.

A SCHOOL FRIEND OF FANNY BRAWNE.

[We have been permitted to publish the following reminiscence of Fanny Brawne, so intimately associated with the last days of Keats, by a lady who died only in the present year. It has been placed at our disposal by Mr. Robinson Ellis, the son of the lady in question.]

My mother, Miss Caroline Robinson, was a pupil of Mme. Zielsky's in (to the best of her belief) 1817-18. There she was an intimate friend of Miss F. Brawne, who was invited more than once to stay with Miss Robinson's family, first at Chingford in Essex, afterwards at Havering atte Bower. The two friends occasionally wrote to each other after they had left Mme. Zielsky's. Miss Brawne was very fond of reading, but at that time knew no foreign language but French. She was a Liberal in politics, and my mother could remember a letter (but on this point she could not trust her memory) in which her friend ridiculed one of the royal dukes, perhaps on the occasion of the coronation of George IV. At Chingford she and Miss Robinson once scandalised the family by not going to church, both being found reading in an adjoining field. Miss Robinson, on a subsequent visit to Mme. Zielsky's, accompanied her (Mme. Zielsky) to Mrs. Brawne's house at Hampstead, and in the evening was introduced to the poet Keats and Mr. Dilke.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ERNOUF, Baron. *Compositeurs célèbres*. Paris: Didier. 4 fr.
GINIERY, P. *L'année littéraire* (1887). Paris: Charpentier. 3 fr. 50 c.
GREYERZ, O. v. *Beat Ludwig v. Muralt* (1665-1749). Frankfurt: Huber. 2 M. 40 Pf.
HUGO, Victor. *Œuvres inédites: Choses vues*. Paris: Charpentier. 3 fr. 50 c.
JANMART DE BROUILLANT, L. *Histoire de Pierre du Marteau*. Imprimeur à Cologne (17^e et 18^e siècles). Paris: Quantin. 25 fr.
PAFONOT, F. *Achèvement du Canal de Panama: étude technique et financière*. Paris: Baudry. 10 fr.

HISTORY, LAW, ETC.

- BOMPARD, R. *Le Pape et le droit des gens*. Paris: Rousseau. 7 fr.
CARRÉ DE MALBERG, R. *Histoire de l'exception en droit romain et dans l'ancienne procédure française*. Paris: Rousseau. 7 fr.
LE TAC, le Père Sixte. *Histoire chronologique de la Nouvelle-France ou Canada, depuis sa découverte jusqu'en l'an 1832*, p.p. Eug. Réveillaud. Paris: Maisonneuve. 20 fr.
MARCKS, J. F. *Die politisch kirchliche Wirksamkeit d. Erzbischöfe Agobard v. Lyon*. Leipzig: Fock. 1 M.
RICHTER, A. *Der Reichstag zu Nürnberg 1524*. Leipzig: Fock. 1 M. 80 Pf.
UNTERSUCHUNGEN, historische. 10. Hft. Karl v. Anjou als Graf der Provence (1215-1265). Von R. Sternfeld. Berlin: Gaertner. 9 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- NADAILLAC, le Marquis de. *Mœurs et monuments des peuples préhistoriques*. Paris: Masson. 7 fr. 50 c.
PLESNER, P. *Die Lehre von den Leidenschaften bei Descartes*. Leipzig: Fock. 1 M. 20 Pf.

PHILOLOGY, ETC.

- CASSEL, P. *Mischle Sindbad, Secundus—Syntipas*. Edit., emendiert u. erklärt. Einleitung u. Deutg. d. Buches der Sieben weisen Meister. Berlin: Schaeffer. 10 M.
GRIMM, J. u. W. *Deutsches Wörterbuch*. 7. B. 1. Lfg. Bearb. v. M. Lexer. Leipzig: Hirzel. 2 M.
HEIKEL, I. A. *De præparatione evangelicæ Eusebii cælestæ ratione*. Berlin: Mayer & Müller. 2 M. 40 Pf.
ROLL, O. *Über den Einfluss der Volksetymologie auf die Entwicklung der neufranzösischen Schriftsprache*. Kiel: Lipsius. 1 M.
SABAZIAN, G. *Beowulf-Studien*. Ein Beitrag zur Geschichte altgerman. Sage u. Dichtg. Berlin: Mayer & Müller. 5 M.
SCHULTZ, O. *Die provenzalischen Dichterinnen*. Leipzig: Fock. 1 M. 20 Pf.
VOLKHARDT, W. *Einfluss der lateinischen geistlichen Literatur auf einige kleinere Schöpfungen der englischen Übergangsperiode*. Leipzig: Fock. 1 M. 50 Pf.
WESPY, P. *Der Graf Tressan, sein Leben u. seine Bearbeitg. der französ. Ritterromane d. Mittelalters*. Leipzig: Fock. 1 M. 50 Pf.

CORRESPONDENCE.

TWO MORE SOURCES OF CHAUCER'S WORKS.

Cambridge: March 28, 1888.

To the sources to which Chaucer is known to have been indebted we may add two more, which I do not remember to have seen noticed. These are *Les Remonstrances ou La Complainte de Nature à l'Alchimiste Errant* and *Le Testament de Jehan de Meung*. Both are by Jean de Meun, author of a part of the *Roman de la Rose*, and are included in M. Méon's edition of that poem. The former is one of the sources of the Canon's Yeoman's Tale, and contains numerous hints on alchemy. For example, we have the lines:

"Mielz te vaudroit faire autre office
Que tant dissoudre et distiller
Tes drogues pour les congeler
Par alembics et descensoirs,
Cueurbitres, distillatoires," &c.; ll. 36-40.

Compare Cant. Tales, Group G, 792-4. The resemblances are slight, but, I think, they are sufficient to prove the point. The most interesting passage is the following, which refers to gold:

"C'est le fin et bon or potable,
L'umide radical notable;
C'est souveraine médecine,
Comme Salomon le decline," &c., ll. 979-982.

Here follows a reference to *Ecclesiasticus*, cap. 38, then some talk about doctors, and a little further on:

"Ne tant louable médecine
Qui guarist toute maladie . . .
C'est médecine cordiale"; ll. 1012, 1013, 1029.

This explains how the Doctor of Physik knew that gold "in phisike is a cordial." The reference to *Ecclesi.* xxxviii. is to the fourth verse: "The Lord hath created medicines out of the earth; and he that is wise will not abhor them"; which is an excellent reason for "not abhorring" gold, and the Doctor seems to have laid it to heart.

Le Testament, at any rate, gives us a hint as to the striking rime of *cloistre* with *oistre* in the description of the Monk. The author describes "les bon Religieux" after this sort (l. 1165):

"Ne se font mie trop par les rues congnoistre,
Qui les voldra trouver, si les quiers en leur cloistre;
En riens, fors en bien faire, ne se vuellent acroistre,
Car ne prisent le monde la montance d'une oistre."

WALTER W. SKEAT.

THE CODEx AMIATINUS.

Jever (Oldenburg) Germany: March 26, 1888.

The discussion on the Codex Amiatinus in the ACADEMY seemed to be closed by the ingenious letter of Prof. Hort, in the number for June 11, 1887. Prof. Hort examined the investigations of Prof. Browne into the origin of the preliminary matter of the MS.; and, though restricting Prof. Browne's results in some points, and modifying them in others, he yet accepted them on the whole. It seemed firmly established that the first quaternion of the MS. had a different origin from the rest, and that it had been taken out of the very Bible of Cassiodorus which Ceolfred brought from Rome to Jarrow. To have a sample of the original writing and painting of Cassiodorus's scribes and painters would, of course, be of no common interest to all students of art and palaeography. I myself was all the more glad of Prof. Browne's discovery, because it confirmed certain ideas of my own. And who is not pleased to be shown that he was in the right?

I am sorry to say that I am going to reopen the discussion, in order to prove that Prof. Browne's otherwise very valuable paper, so far as it concerns the question of the origin of the first eight leaves of the Codex Amiatinus, points in a false direction, and that the step we seemed to have advanced has simply to be retraced. I had an opportunity a short time ago of examining the MS. anew, and I am now thoroughly convinced that Prof. Browne was misled in his appreciation of the first quaternion. It will be difficult for me to give the reader, who cannot have the MS. before him, the same conviction; but still I hope to raise some objections, which may be taken into consideration without seeing the MS. itself, and through them to find credit for those which can only be accepted on faith.

I shall not follow Prof. Browne on the ground on which he pleaded his cause. His interesting remarks upon the difference in the drawing and colour of the pictures of Ezra and the temple, and of that representing Christ on his throne in heaven, surrounded by the evangelists and their symbols, are certainly worth discussion. Still, I can by no means see the necessity of the conclusion he draws from this difference. Neither shall I make any use of another argument, which I know will soon be developed with far higher authority and profounder judgment by that great Roman scholar whose never failing perspicacity and learning discovered at once the birthplace of our famous MS. This concerns the difference between Bede's description of the temple and the picture in the Codex Amiatinus. Bede says that, according to the picture of Cassiodorus in his *Pandect*, the temple was surrounded with a triple porticus, while in the Codex Amiatinus only a single row of columns is drawn on each side. With good reason Prof. Hort deduces, from the way Bede talks about the picture, that he had seen it himself. This Prof. Browne is inclined to doubt, because Cassiodorus, in his commentary on the Psalter, where he mentions his picture, and to which Bede is also referring, says nothing about the triple porticus. But this can only serve to corroborate Prof. Hort's opinion. It is of no avail to say that Cassiodorus might

well have had a picture of the temple as well as of the tabernacle, for it is evident that both Cassiodorus and Beda are speaking only of one picture, and that the one attached to the great Bible, which had come to Jarrow, and was, therefore, close at hand for Beda and his disciples. Now, as Cassiodorus refers to his picture without giving any details of it, Beda can speak only from having seen it.

But I will leave this, and attack another point of vital importance for Prof. Browne's hypothesis.

Of all the folios of the first quaternion, as Prof. Browne very rightly remarks, every two and two form one sheet, except ff. 4 and 7. These two are now united by a guard. They have either been separated from each other, or they never belonged to the same piece.

On the front of f. 4 is written the preface of Cassiodorus to his great Old-Latin Bible, on the back the contents of Codex Amiatinus. There can be not the slightest doubt that the handwriting on both sides is absolutely the same, nor has this been questioned by Prof. Browne. The writing on f. 7 is the same as on f. 6 and f. 8. F. 6 belongs to the sheet of which the second half contains the picture of Ezra. The contents of the Amiatinus could surely not come in before the MS. itself existed. Therefore, if f. 7 and f. 4 once formed one sheet, it is pretty certain that, except the picture of the temple, none of the first eight leaves can ever have formed part of Cassiodorus's Bible.

I shall try to show that they have only very lately been separated; but I say at once that I cannot prove it with mathematical demonstration. But, where certainty fails us, we have to follow probabilities; and we shall acquiesce the more willingly the less is left to be said on the contrary side.

Prof. Hort has touched the very point I am now aiming at. However, he thinks it impossible to determine when the two leaves (4 and 7) were mounted on a guard. I believe it can be affirmed with certainty that the present guard is modern, although the two leaves may have been united in a similar way before.

The binding of the Codex Amiatinus has been at least twice renewed, for the last time not many years ago. We know how the leaves were arranged before this, their old numbers being still written on them. Though this arrangement was not the original one, still it is necessary to pay attention to it.

PRESENT ARRANGEMENT.	PREVIOUS ARRANGEMENT.
—1 v. Donation verses.	—I. v. Donation verses.
{ 2 v. Temple, left side.	—II. v. Temple, left side.
{ 3 r. Temple, right side.	—III. r. Prologus.
—4 r. Prologus.	—v. Contents of Amiatinus.
—v. Contents of Amiatinus.	—IV. r. Picture of Ezra.
—5 r. Picture of Ezra.	—v. r. Hieronymic list.
—6 r. Hieronymic list.	—VI. r. Old-Latin list.
—7 r. Old-Latin list.	—VII. r. Temple, right side.
—8 r. Augustinian list.	—VIII. r. Augustinian list.

The previous arrangement was clearly made without an understanding of the meaning of the picture on ff. ii. and vii. Still, from a technical point of view, if I may say so, it was properly done. No regard was paid to the contents, but the sheets lying within each other form a quaternion in a natural way. To all appearance none of them were cut asunder. The modern binder apparently followed the opposite method. He was aware, or he had been made aware, that f. ii. and f. vii. belonged together. He therefore felt obliged to reunite them. Had he considered the nature of a quaternion, he would have seen at once that they must have

been originally the inmost part of it. Instead, he left f. ii. in its place and bethought himself how he might place f. vii. next to it. Supposing ff. iv. and v. had always been in the middle, ff. iii. and vi. would have come in wrongly. By a slight cut between ff. iii. and iv., which would separate ff. iii. and vi. from each other, he might remove these intruders. Then ff. iv. and v. would easily come off, and f. vii. might be carried back to f. ii. By making f. vii. the third, any natural rearrangement of the quaternion became impossible. Even without regard to ff. 4 and 7, a guard would have been necessary to hold the loose sheet ff. 2, 3. The present guard can therefore not be older than the present binding. It appears on the back of ff. 2 and 7, holding together ff. 2, 3, 4 and 7. So the binder made a sort of ternion out of the quaternion, leaving the sewing between ff. 5 and 6, as being the middle of the whole.

This I suppose to have been the process of the binding. I met the binder himself in the Laurentiana. The honest man recognised his work instantly; but nobody will wonder that in the course of years he had forgotten in what condition he had found ff. iii. and vi., and also why he arranged the preliminary matter as he did, and not otherwise.

But even if my supposition be unfounded, the fact remains nevertheless highly probable that ff. 4 and 7 (formerly iii. and vi.) are of one piece. First, the parchment of one leaf is in no respect unlike that of the other, except in the colour. F. 7 seems a trifle smaller, but this is only because a portion of it is attached to the guard. Secondly, there is no apparent reason, as Prof. Hort very well remarks, why Ceolfrid should have discarded the old leaf and replaced it with a new one (f. 4.) We should have to suppose that the old leaf had got damaged. This might have happened if, as Prof. Hort suggests, it had been originally the first. But it remains to be seen whether this is likely.

Prof. Browne very justly remarks that f. 8 must originally have followed f. 6, the pigment of the verses at the top of f. 8 having come off on the back of f. 6. This cannot have happened in consequence either of the previous or of the present binding; therefore, as there is no proof of yet another binding, it must have come from the first. If f. 8 followed f. 6, f. 5 must have followed f. 1. It may be added that the colour of the frame of the picture on f. 4 has left traces on the back of f. 1. But there is no external evidence for the place of f. 4 and f. 7. They may have been either the first and last, or the third and sixth. Still, I think we can ascertain something about their place from internal marks.

Above the list of the holy books on f. 6 there is the picture of the lamb, above that of f. 8 that of the dove, from which one line runs to the books of the Old Testament, another to those of the New, indicating the source from which the Scripture sprang. At the top of the third list is to be seen a human bust in gold with a beardless face. The drawing is not very clear nor very well preserved, so that there is a difference of opinion whether the figure be male or female. Bandini thought it likely to be either the picture of Pope Gregory, under the supposition that to him the Codex Amiatinus had been offered, or that of Servandus, whom he supposed to have presented it to the pope. Garrucci, making light of Bandini's reasoning, declares it to be a female head representing the Church (*Arte Cristiana*, iii., t. 126). I myself, following the steps of Bandini, thought it represented Cassiodorus as the author of the great Bible to which the list belongs. I mentioned my opinion to the learned and amiable prefetto of the Laurentiana, but he very rightly pointed out the analogy of the

other lists. I do not quite clearly remember whether he explained it to me in the same way as Garrucci, or as the representation of God; but I am now sure that the rude drawing is the latter. We should then have to arrange the lists according to their headings, and the Old-Latin list would lead the others—the same arrangement as that proposed by Prof. Browne.

A strong point was argued against it by Prof. Hort. F. 7 bears circles on its back, with a sort of argument of the five books of Moses. They would, indeed, stand best immediately before the Pentateuch. But their being on f. 7 v. can be explained in some way or other; and, at all events, I think the reasons I put forward in favour of the other order stronger. If the reader should be of a different opinion, I have another argument, which has still more weight with me.

If we put f. 6 at the end of the quaternion, it follows (supposing that we have originals before us) that Cassiodorus left the second leaf blank on both sides, because f. 8 would become f. 7, and consequently f. 1 the second. What could have induced him to adopt this odd arrangement? Why did he not write the prologue on the second leaf and leave the first blank as a cover for the whole? If all these pages have been copied, I ask why the donation, which ought to stand in front of the book, should have been almost hidden on the back of the second leaf behind the prologue? So in either case it seems equally probable to me that f. 1 (i.) and f. 8 (viii.) have never changed their place. Then, in the second binding, f. ii. and f. vii. would have changed places with f. iv. and f. v., while f. iii. and f. vi. kept theirs.

This being so, nothing but a forced and unfounded reasoning could adduce any argument to prove that f. iv. is a substitute for another leaf, and this circumstance deprives all other leaves of their pretended authenticity.

I think it fit to add a few further words to justify the original arrangement. The picture of Ezra stands properly first. We are introduced into a library; the open bookcase shows us the "bibliotheca"—that is, the series of the holy books lying on the shelves. Each volume bears its title on the back, still legible in the main, though partly faded away. Bandini deciphered them not altogether well. I can give them somewhat more correctly. They run as follows: OCT LIB—REG LIB—HEST LIB—PSAL LIB—SAL . . .—PROP . . .—EVANGELIUM. —EPIST AP XXI.—ACT AP APOCA. These titles, with one exception, which is probably due to the fault of the painter, correspond to the nine MSS. which Cassiodorus had written for his library. Cf. *Instit. divin. litter. praef.* and c. i.-ix.:

"C. I. Primus scripturarum divinarum codex est Octateuchus. C. II. In secundo Regum codice. C. III. Ex omni igitur Prophetarum codice tertio. C. IV. Sequitur Psalterium codex quartus. C. V. Quintus codex est Salomonis. C. VI. Sequitur Hagiographorum codex sextus. C. VII. Septimus igitur codex scripturae divinae . . . quattuor Evangelistarum superna luce resplendet. C. VIII. Octavus codex Canonicae Epistolae continet Apostolorum. C. IX. Nonus igitur codex Actus Apostolorum et Apocalypsin noscitur continere."

Above the picture the following verses are written:

"Codibus sacris hostili clade perustis
Ezra deo fervens hoc reparavit opus."

which occur also in one of the poems of Alcuin (*vide Dümmler, Poetae Latini medii aevi*, T. i., 292 *Carmen lxxix.*, v. 201). These verses are rather carelessly put too far to the left, and seem to have been added later. But to all appearance they come from the MS. of Cassiodorus, and express the meaning of the picture. Cassiodorus, however, appears to identify himself with Ezra, who is represented sitting before the bookcase and occupied in

adding new books to those already finished, having by him all that was needed in the Middle Ages for writing and adorning books.

Thus introduced into the workshop of Cassiodorus, in the "scriptorium" of Vivarium, we naturally come next to the prologue of the present book—I mean the great Old-Latin Bible.

Then follows the picture of the temple. Why was it inserted in this particular place? What has it to do with these preliminary matters referring to the Scripture in general? We shall learn this by reading Beda's description of the temple. The temple has not only a literal, but also a figurative sense (*vide* Beda, *De templo*, c. i.: "Domus dei quam aedificavit rex Salomon in Hierusalem in figuram facta est sanctae universalis ecclesiae"; and *De tabernaculo*, ii. 1: "Tabernaculum praesentis aedificium ecclesiae . . . templum futurae requiem designat"). Now Cassiodorus, in his prologue, tells his disciples not to be puzzled by the various divisions of the Scripture, because all of them conduce to the construction of the celestial Church: "Nam licet haec calculo disparia videantur, doctrina tamen patrum ad instructionem caelestis ecclesiae concorditer perducunt." So the last words of the prologue are immediately taken up by the picture of the temple understood to represent the church built on the Scripture, the books of which are exhibited hereafter in three lists as the revelation of Father, Son, and Holy Spirit.

This must have been the arrangement of the original as well as of the copy. That the leaves preserved are only the copy, I hope that I have made probable. If a doubt still remains, I will now bring forward those arguments, which have the advantage of being more conclusive, but which need verification by examining the manuscript itself.

The lists do not seem to have been written by the same hands that were employed in writing the text of the Codex Amiatinus. But in vain would one strive to recognise a difference of more than a century in the style of the two handwritings. The writing of the lists is less stiff and regular, the letters vary in size, the *e* has the minuscule form, others are occasionally more freely dealt with; but it is to be borne in mind that in its peculiarities it agrees remarkably with the corrections and marginal notes of the text.

Finally, there is no difference in the quality of the parchment of the first eight leaves and those of the rest of the manuscript. The parchment of the Codex Amiatinus is, so far as we know, different from that usually employed—and especially in Italy—in the sixth century. It is by no means so coarse and rough as that of many Irish manuscripts of the eighth century, but well polished and accurately pointed and ruled. However, it is rather too stout and strong for the time of Cassiodorus.

Prof. Browne's inference from the difference in the manner of the picture of Ezra and that of Christ would only stand if the latter had been copied from Cassiodorus. Now there is every reason to believe that its pattern was not Cassiodorian.

It cannot be too strongly urged that, except the preliminary matter, the Codex Amiatinus is wholly independent of Cassiodorus. So long as one thought that the Codex Amiatinus was written by successors of Cassiodorus, one might have doubted whether its text had not been influenced by that of those manuscripts which seems nearest related to the Vulgate—the Hieronymic as the Bishop of Salisbury suggested (*ACADEMY* 1887, p. 112). But there is no longer room for any such supposition. We know that only one of the three Bibles of Cassiodorus came to Jarrow, and just that one which must have differed the most from the Codex Amiatinus. It had the Old

Testament according to the LXX, while the Amiatinus contains the version from the Hebrew. It had another order and number of books.* Not only was Peter put before James, but also neither the epistle of Jude nor the second of Peter and the second and third of John were admitted into it.

But Ceolfrid wanted the revision of Jerome and he was fully aware of the difference. At the bottom of the page that contains the contents of the Codex Amiatinus these verses are written, which have been differently interpreted in the *ACADEMY*:

Hieronymus interpres variis doctissimo linguis
Te Bethlehem celebrat te totus personat orbis,
Te quoque nostra tuis promittit bibliotheca libris,
Qua nova cum priscis conditis donaria gazis.

Mr. Rule, who out of a wrong interpretation of an unmistakable† text constructed a fantastic list of books of Ceolfrid, to which Mr. White very justly objected, is nevertheless right, I think, in his comment on these verses (*ACADEMY* 1887, p. 131). I came by chance upon the verses by which Ceolfrid apparently has been inspired—Prosper, "Carmen de Ingratis," i., v. 55; Migne, *Patrologia Lat.*, li., col. 98:

Tunc etiam Bethles praeclari nominis hospes
Hebraeo simul et Graeco Latioque venustus,
Eloquio, morum exemplum mundique magister,
Hieronymus libris valde excellentibus hostem
Dissecuit . . .

"Te tuis libris nostra bibliotheca promittit" is, to be sure, not a very happy expression; but it can scarcely mean anything else but "libros tuos nostra bibliotheca promittit"—"our library will henceforth contain also the books of Jerome." Jerome's books in this place are, of course, the books of the Holy Scripture as translated and revised by Jerome. "Quoque" gives us to understand that the library contained already another translation of the Bible. This is more fully explained in the last verse. "Condere" is the very word for putting books into a library (*cf.* Cassiodorus, *Inst. div. litt.*, c.v.; Migne, lxx., col. 1116 B—"Hic tantos auctores, tantos libros in memoriae suae bibliotheca condiderat"); and "gazae" and "donaria" are common expressions for books in the language of the Fathers. The library of Jarrow is like the treasure of the householder, which contains things old and new (*Matt.* xiii. 52)—a place often referred to in a similar connexion.

It must be concluded from these verses that the Codex Amiatinus was not originally written in order to be presented to the pope, but that it had belonged for some time to one of the two monasteries, and only afterwards was destined to be carried to Rome. Accordingly, the donation verses have been added later, and the MS. itself must have been executed rather in the beginning than at the end of Abbot Ceolfrid's career. This conclusion perfectly agrees with Beda's statement, which is somewhat clearer and more correct than the narrative of his anonymous predecessor.

P. CORRSSEN.

* It must be mentioned that there is a startling contradiction between the list of contents of the Codex Amiatinus and the heading of the list. The list contains only sixty-seven books, while the heading speaks of seventy-one. One arrives at the number of the heading only by doubling Samuel, Malachias, Paralipomena, and Ezras; but with all these books the scribe was at a loss whether to divide them in two or not (*Vide Biblia Lat. Veteris Testam.*, ed. Heyne et Tischendorf, pp. 292, 325, 362, 369, 429, 476).

† I say unmistakable, though I have my doubts whether *geminavit* be right. It is no fit opposite to *coepit*. Has anybody read *minare*, "push," so common in later Latin, in a more general sense of "carrying on"?

DANISH PLACE-NAMES AROUND LONDON.

London: March 27, 1888.

Mr. Stevenson styles my batches of identities between English and Danish place-names "fallacious parallels." But is not this begging the whole question? His detailed statement of what he considers was the derivation of the names of certain Danish places may or may not be correct, and I will frankly admit that I am not qualified to follow him into that field of philology wherein so few men tread the same road. My theory is (1) that most of the Danish place-names in England were reproductions of names of the villages (never mind what such names meant) whence the settlers came, and (2) that some, at all events, of them were introduced here before the Roman invasion. This, I contend, is shown by the Roman termination being sometimes grafted on the Danish root-word. As to (1), Mr. Stevenson admits I may be right "in a few cases"; but I venture to think, as in my *History of Norfolk* (pp. 4-6) I give a list of seventy-eight places in that county alone identical, or partly so, with the names of existent Danish villages, that the *onus* is at present rather with him than with me.

As to his criticism, he is hard to please. In one place he says in effect that it is ridiculous "to believe that the original Danish names and their English reproductions have preserved their original likeness to one another undisturbed by the natural or linguistic changes of 2000 years," while in another he falls foul with me for identifying "Tjørneholme" with "Turnham." If it is wrong for me to identify our Norfolk Barmer, Horning, and Horstead with Danish places of identically the same spelling, because the spelling is identical, why should I be debarred from the *idem sonans* argument of certain place-names not spelt the same?

All I contend is that it is more likely that Danes coming over here to settle did just what our own people do now—call their settlements after the places whence they came, than invent new names for localities out of their own heads. While, as to his argument that the place-names of Denmark and England are not likely to agree in spelling or pronunciation after 2000 years, all I can say is that, if he will go to the quay at Yarmouth when a Danish ship is unloading, it will puzzle him to tell the modern Dane on the deck from the modern Yarmouth beachman by looks only; and, if personal appearance has stood the test, surely pronunciation may have done the same. If Mr. Stevenson, before he talks about "sweeping historical deductions drawn by local historians," had taken a tithe of the trouble I have done to make a collection of the surnames of my county, and to compare them with the surnames in the Icelandic Landnambok, he would not have been so astonished as he seems to be at my statement that "the bulk of such of our Norfolk names as we can trace to have been borne at an early date are Danish."

I know, and am content to accept, the fate of anyone who ventures a very prosaic explanation of some of the marvellous puzzles in which philologists delight; and I know how delightful it is to wander away into the realms of fancy, and to say positively that such a word means such a thing in such a language, and, therefore, it cannot mean anything else in any other. Mr. Stevenson's argument is weak when he says that the "house" in "Limehouse" is a corruption of "oast," and that neither "house" nor "oast" could have yielded a modern Danish "ose." This is a dogmatic assertion pure and simple, without a fragment of argument. For Mr. Stevenson to seriously quote the Domesday spelling of a locality as a correction of the present name will only provoke a smile among those who know how the Norman scribes

mangled our place-names. He should remember how they put down "Nicol" for Lincoln.

WALTER RYE.

"AUCASSIN AND NICOLETTE."

Glasgow: April 2, 1888.

Referring to my letter in the ACADEMY for February 11 (p. 98) I find I was right in my conjecture that the tale of "Aucassin and Nicolette" had been done into English even before the first edition of Way's metrical renderings of some of Le Grand's versions of *Fabliaux* was published (1796). It occurs in the first of the three books which I mentioned (p. 99)—namely, "*Tales of the Twelfth and Thirteenth Centuries*," from the French of M. Le Grand (London, 1786)," which was reprinted by Messrs. Reeves & Turner, in 1873, under the editorship of Mr. W. Carew Hazlitt, who has changed the title (not very happily, as I think) to "*The Feudal Period illustrated by a Series of Tales, Romantic and Humorous*," from which no one could guess that it is a collection of *fabliaux*.

W. A. CLOUSTON.

M'MURDO'S "HISTORY OF PORTUGAL."

Public Library, Boston, U.S.: March 14, 1888.

I beg to call your attention to a literary curiosity. This library has lately acquired what is called "The History of Portugal, from the Commencement of the Monarchy to the reign of Alfonso III. (compiled from Portuguese histories). By Edward M'Murdo." For cataloguing purposes we investigated the sources, and found that the work in question was a literal translation of Herculano's *História de Portugal*. The make-up of the English version, the chapter divisions, &c., is in exact imitation of Herculano. The latter died in 1877 leaving his work unfinished, so that if the English editor wishes to carry the history down to later times, he will be compelled to seek some other authority, to whom it is hoped he will give the credit not awarded to Herculano.

A. P. C. GRIFFIN.

[The book has been published in this country by Messrs. Sampson Low, with the same title-page. The preface states that it is a translation of "*records* available at Lisbon," made by Miss Mariana Monteiro, "to whom all the credit of the present volume is due." The name of Herculano is nowhere mentioned.—Ed. ACADEMY.]

MOLTKE, "THE GREAT DANE."

London: April 2, 1888.

Misstatements are immortal, especially if originally started with malice aforethought—as Napoleon I. said, who was himself an expert in the matter. Years ago, Moltke, "the Dane," was thus set afloat. Ever since he has gone on swimmingly as such in France and in this country, in spite of refutations made a hundred times.

It is to be regretted that in last week's ACADEMY, in a review by Mr. William O'Connor Morris, the same mistake should by inadvertence have been again committed. Moltke is not "the great Dane." He is the son of German parents, his father having been, like himself, a German officer. He was born at Parchim, in Mecklenburg, where the Moltkes have been settled for hundreds of years. At Parchim, therefore, his monument stands. As a boy he passed a few years at Copenhagen. All the rest of his life has been spent in the German army. It was he who drew up the plan of the campaign for the Schleswig-Holstein war of 1863-64. Other Moltkes, I may add, took the German side upon that question long ago.

KARL BLIND.

BRADLEY'S "HISTORY OF THE GOTHES."

Benwelldene, Newcastle-on-Tyne: April 4, 1888.

Allow me to withdraw the mark of inter-rogation appended by me to the following sentence in my quotation from Mr. Bradley's *History of the Goths* (ACADEMY, March 31):

"The Visigoths were provided with lands in Thrace and the Ostrogoths in Asia Minor [?]."

As a student of Claudian I ought not to have forgotten the passage in that author's invective "In Eutropium" (ii. 153-155), where Mars sends Bellona to stir up the Ostrogoths of Phrygia against the empire:

"Ostrogothis colitur mistique Gruthungis
Phryx ager. Hos parvae poterunt impellere
causae
In scelus: ad mores facilis natura revertit."

THOS. HODGKIN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 9, 8 p.m. Society of Arts: Cantor Lecture, "Milk Supply and Butter and Cheese Making," I., by Mr. R. Bannister.

8 p.m. Victoria Institute: "Investigations in the Science of Language and Ethnography," by Dr. Leitner; "The Glacial Period on the East Coast of Canada," by Prof. Honeyman.

8 p.m. Aristotelian: "Heraclitus and his Philosophy," by Dr. Clair J. Grece.

TUESDAY, April 10, 8 p.m. Royal Institution: "Ruskin," I., by Dr. C. Waldstein.

8 p.m. Civil Engineers: Monthly Ballot for New Members; "Compressed Oil-Gas and its Applications," by Mr. A. Ayres.

8 p.m. Colonial Institute: "South Africa," by Sir Donald Currie.

8.30 p.m. Anthropological: "Some small highly-specialised Forms of Stone Implements, found in Asia, North Africa, and Europe," by Mr. J. Allen Brown; "The Early Ages of Metal in South-East Spain," by MM. Henri and Louis Siret.

WEDNESDAY, April 11, 8 p.m. Society of Arts: "Recent Legislation concerning the Pollution of Air and Water," by Mr. Alfred Fletcher.

8 p.m. Geological: "The Lower Beds of the Upper Cretaceous Series in Lincolnshire and Yorkshire," by Mr. W. Hill; "The Cae Gwynn Cave, North Wales," by Dr. Henry Hicks, with an Appendix by Mr. C. E. De Ranca.

8 p.m. Microscopical: "Fasoldt's Test Plates," by Dr. R. H. Ward.

8 p.m. Shelley Society: "Julian and Maddalo," by Mr. H. S. Salt.

8 p.m. Gymnædorian: "Welsh Folk-Medicine in the Middle Ages," by Mr. E. Sydney Hartland.

THURSDAY, April 12, 8 p.m. Royal Institution: "The Chemical Arts," I., by Prof. Dewar.

4 p.m. Archaeological Institute: "Some Churches in South Gothland," by the Rev. Sir Talbot H. B. Baker; "Mural Paintings in Churches," by Mr. J. L. André.

8 p.m. Mathematical: "Symmetric Functions," by Mr. R. Lachlan; Second Paper on "Simplexism," by Mr. J. C. Sharp; "Law of Attraction which might include both Gravitation and Cohesion," by Mr. G. S. Carr.

8 p.m. Telegraph Engineers: "Central Station Lighting—Transformers & Accumulators," by Mr. R. S. Crompton.

8 p.m. Society for the Encouragement of the Fine Arts: Musical Lecture, by Mr. E. F. Jacques.

FRIDAY, April 13, 8 p.m. Society of Arts: "The Experiences of Twenty Years in conducting Agricultural Inquiries in Southern India," by Mr. W. R. Robinson.

8 p.m. New Shakspeare: "The Earls of Southampton and Pembroke and Shakspeare's Helpers and Friends," by Mr. H. Brown.

9 p.m. Royal Institution: "The Pygmy Races of Men," by Prof. Flower.

SATURDAY, April 14, 8 p.m. Royal Institution: "The Later Works of Wagner," with Vocal and Instrumental Illustrations, I., by Mr. C. Armbruster.

3 p.m. Physical: "The Measurement of the E.M.F. of Dynamos," by Prof. W. E. Ayrton and Prof. J. Perry; "The Variation of the Coefficients of Induction," by Mr. W. E. Sumner; "Some Experiments on Soap Bubbles," by Mr. C. V. Boys.

"Electromotive Forces by Contact," by Mr. C. V. Burton.

3.45 p.m. Botanic: General Meeting.

SCIENCE.

The Story of the Creation: a Plain Account of Evolution. By Edward Clodd. (Longmans.)

MR. CLODD has undertaken a task of no ordinary difficulty in attempting to give a clear exposition of the doctrine of evolution as now understood within the compass of a small

octavo volume. The difficulty has been greatly—and at first sight one might feel disposed to add, needlessly—increased by not confining himself to the strictly Darwinian or biological section of the subject, but boldly embracing the whole field of inorganic, organic, and social evolution. Nevertheless, the result shows that too much has not been attempted, for calm judgment will allow that he has executed his task with marked success.

That he has shown wisdom in dealing with the new philosophy in its widest sense there can be little doubt. When Darwin broke down fixity of species—that secular barrier to all intellectual advancement—he, so to say, opened the floodgates of the fertilising waters that can never be closed again. It was soon felt, at first instinctively, then consciously, that with fixity of species must also go fixity both of the material and of the moral order. Then a great fear arose in many minds—otherwise fully disposed to receive the truth—that all landmarks were being uprooted, and that these teachings must end in universal chaos. They looked back, and saw nothing but crass materialism lurking in a theory which, without the intervention of an *ens supremum*, evolved organic out of inorganic stuff by the play of natural laws alone. They looked forward, and saw nothing but black pessimism in a system which proclaimed the essentially evanescent character of religious and ethical standards, which held that creeds had a beginning and must have an end, that everything is the inevitable outcome of predisposing causes, that all must change or perish. To far-seeing leaders of thought it thus became evident that biological evolution could not stand alone, or rather, that it would never be heartily accepted by the "respectable middle classes" until the dangers supposed to be inherent to it were shown to be phantoms. When men refused to discuss the question of organic development on its merits, and argued against it on moral grounds, it became necessary to supplement essays on physiological and palaeontological subjects with disquisitions on the properties of formless matter, on codes of ethics and social institutions. Hence Mr. Clodd naturally felt that "a plain account of evolution," if restricted to the animal and vegetable kingdoms, could serve no intelligible purpose; and that a work on the subject appealing to a popular audience must necessarily deal also with the material and moral aspects of the question.

By strict adherence to a simple and methodic arrangement of the subject matter, combined with a studied sobriety of language, he has contrived to treat in orderly succession a great variety of topics, ranging over the whole ground from the assumed primeval condition of matter to the highest phases of mental evolution. These multifarious contents are disposed under two broad divisions, which may be briefly described as the facts and their explanation. There is little direct controversy or polemical discussion, whereby much valuable space is saved, and all sense of aggressiveness avoided. This, in fact, has been rendered unnecessary by the very arrangement itself, which, in the second part, quietly substitutes the evolutionary for the orthodox explanation of the facts as set forth in the first part and as generally accepted by both sides. A logical position is thus taken,

by which the issues are narrowed down to the acceptance of the explanation given, or its rejection for the creative theory, there being confessedly no alternative.

One instance may be given of how the plan works. At p. 54 (first part), the successive forms are shown of the equidae, whose geological record is now all but complete, thanks to the discoveries of Cope and Marsh in the North American fossiliferous beds. Here we see the Eohippus with four toes and an atrophied fifth, followed in due order by the four-toed Orophippus of the Lower Eocene, and this by the three-toed Anchitherium of the Upper Eocene and the Hipparion of the Miocene, still with three toes, but two of them already useless, leading directly to the Pliocene and existing one-toed horse and its congeners. Thus the oldest type, no bigger than a fox, coincides with the oldest rocks, the intermediate with later, the modern with the more recent and present formations. These are the facts, the obvious explanation of which, on Darwinian principles, is given at p. 195 (second part). The creationist has thus the option of accepting this explanation or selecting some one link in the series as the created form or starting-point. If he selects Eohippus, the earliest, he can account for the living one-hoofed animal only by some such gradual modifications as, in fact, are here set forth, and thus becomes a sound evolutionist despite himself. If he selects the present horse or any middle link, then their ancestry remain in *nubibus*, for creation cannot work backwards. And if, lastly, he falls back on a succession of creations, he becomes, with Cuvier, an unorthodox theologian, for the Mosaic cosmogony knows only of one creation, not of a series repeated at intervals during the millions of years represented by the stratified rocks 3,000 feet thick, ranging from the Lower Eocene to the Pliocene formations. But the orthodox creationist will himself probably allow that between an unsound theologian and a sound Darwinian there can be little to choose from the dogmatic standpoint, though much from that of common-sense. All this is not stated *ipsissimis verbis*, but it will be read between the lines by the thoughtful student of these highly suggestive pages.

Probably with most people the greatest difficulty in the way of a frank acceptance of the new doctrines is their supposed irreligious, or, at all events, immoral, tendency. Hence, it is satisfactory to find the ethical and social sides of the subject treated, no doubt very briefly, but, one feels almost inclined to say, with consummate ability. Some points are discussed in quite admirable language, and this section should have the effect of convincing the unprejudiced reader that "Excelsior" is the watchword of evolution, if possible, even more decidedly in the psychological than in the purely physiological order. Huxley's statement that the gap between civilised and savage man is greater than that between the savage and the man-like apes, need not be taken *au pied de la lettre*; and our author certainly exaggerates in asserting that races such as the Fuegians are much nearer to the ape than to the European (p. 185), for our missionaries have of late years had some success in evangelising or, at least, educating the Kahgans—that is, the very

lowest branch of these islanders. But he does not exaggerate when he argues, in a general way, that past and present social, political, and religious institutions reveal, on the whole, such a decided upward tendency that a pessimistic evolutionist should be regarded as an anomaly. Pessimism may justly be the standpoint of those Calvinistic predestinarians who, in cold blood, condemn nine-tenths of mankind to everlasting fire and brimstone. But the philosopher who holds that the doctrine of after-punishment is blasphemy, and that a moral system based not on fear but on a highly developed sense of duty is the goal of the coming generations, must necessarily be an optimist.

"Morals," Mr. Clodd eloquently writes, "are relative, not absolute; there is no fixed standard of right and wrong by which the actions of all men throughout all time are measured. The moral code advances with the progress of the race; conscience is a growth; that which society in rude stages of culture approves, it condemns at later and more refined stages. . . . Among many savage peoples it is worse to marry a girl within the tribe than to murder one of another tribe. . . . What dead weight of care do morals, thus regarded, lift from the heart of man! What new energy is given to his efforts! Thought becomes fixed on the evolution of goodness instead of on the origin of evil; time is set free from useless speculation for profitable action; evils once deemed inherent in the nature of things, and therefore irremovable, are accounted for and shown to be within our power to extirpate" (p. 220).

And again:

"Especially is science a preacher of righteousness in making clear the indissoluble unity between all life—past, present, and to come. We are only on the threshold of knowledge as to the vast significance of the doctrine of heredity, but we know enough to deepen our sense of debt to the past and of duty to the future. We are what our forefathers made us, plus the action of circumstances on ourselves; and, in like manner, our children inherit the good and evil, both of body and mind, that is in us. Upon us, therefore, rests the duty of the cultivation of the best and of the suppression of the worst, so that the future of the race suffer not at our hands" (p. 223).

This is worth a whole volume of Hegelian subjectivities. It knocks the ground from under the feet of all the metaphysical rhapsodists, and shows how problems connected with the existence of free will, good and evil, and sociology in general must henceforth be studied, like biological growth itself, not from the *a priori* standpoint of *das Ich*, but from that of observation, *domina scientiarum omnium et finis totius speculationis*, as old Friar Bacon clearly saw six hundred years ago.

And now the pruning knife, which, indeed, might here be well dispensed with, but that the book is likely to run through many editions, and be widely consulted by readers to whom larger works are inaccessible, but who yet seek an accurate presentment of the grandest generalisation of modern science. Much stress is laid on a distinction drawn between two forms of power—*force* and *energy*—apparently corresponding respectively to the somewhat old-fashioned expressions *centripetal* and *centrifugal* force. But the distinction will scarcely commend itself to such physicists, for instance, as Saint-Venant

and Tait, who, on different grounds, seem disposed to suppress the term *force* altogether. Anyhow the argument does not appear to be much furthered by the discussion of these somewhat metaphysical points, about which, perhaps, the best thing said is that "perchance these three—matter, force, and energy—are one" (p. 231). On consideration the author may possibly see his way to abandon the whole of this doctrine, and simply take his stand on the safer ground that all change is due to motion, as already finely expressed by Lucretius:

"Sic ipsis in rebus item jam materiai
Intervalla, viae, connexus, pondera, plagae
Concursus, motus, ordo, positura, figurae
Cum permutantur, mutari res quoque debent."
(II. 1020.)

At p. 145 Mr. Clodd writes: "It is agreed that there was an "azoic" or lifeless period in the history of the earth—therefore that life had a beginning." This is stated too dogmatically, and certainly would not be admitted by Caporali, for instance, whose voice has, for the last three or four years, been "crying in the wilderness," or at least in *La Nuova Scienza*, enforcing the doctrine with singular vigour and learning that life is eternal, that is, inherent in matter from the atom upwards. The theory is pregnant with stupendous consequences; and, although it may not be accepted right off, it has already found so many adherents that it is no longer correct to say all are "agreed" on a beginning of life.

Several smaller details seem to need revision or modification, such as the statements that charcoal and the diamond are both pure (equally pure?) carbon (p. 88); that water was originally condensed on the crust of the earth, "probably at the temperature of a dull red heat" (p. 146); that hares and rabbits have interbred in France (p. 204); that there are tribes of such imperfect speech "that they cannot understand each other in the dark" (p. 215); that the earth "is probably solid throughout" (p. 26); that the earliest known mammal was probably marsupial, Marsh having discovered placentals quite as old (p. 44); that plant life (algae) has existed on the earth for "millions of centuries" (p. 78); that the age of plants may be calculated by their concentric rings of growth (p. 83); that the common ringed snake may become a viper in confinement (p. 166); that the remains of a saurian have been found in North America computed to have been "more than one hundred feet in length, and above thirty feet in height" (p. 45). Is this Cope's *Atlantosaurus*, and, if so, what is the authority for these dimensions?

The book is beautifully printed, furnished with an index, a profusion of excellent illustrations, and some useful tables, showing the sequence of geological epochs and life-forms. But the table of human races (p. 132) needs considerable revision.

A. H. KEANE.

CURRENT SCIENTIFIC LITERATURE.

Living Lights; a Popular Account of Phosphorescent Animals and Vegetables. By C. F. Holder. (Sampson Low.) It cannot be said that Mr. Holder throws much light on his subject. Phosphorescence, he tells us, is probably electrical; and there are in many cases of animal luminosity obvious reasons for the endowment. In some cases it tempts creatures

closer to their devourer, as in many deep-sea fishes; or it may guide winged insects to wingless mates, as the common glowworm. Such a *a priori* reasoning, however, is not very trustworthy. Just as the reader hopes to find more definite information, Mr. Holder says "It must be evident that a practical application of the general features of phosphorescence would be extremely valuable"; and, after hinting at possible writing fluids and paints in the future, devotes the rest of the chapter to an account of Balmain's and other luminous paints. As he only professes to popularise phosphorescence, causes of all kinds may be left out of sight; and we must be thankful that the enumeration of phosphorescent creatures and substances here is carefully performed, that it is illustrated by some very striking pictures, and that it may well be used to show a pupil something of the marvels of nature. Each department of the animated world is passed under review. Many of the protozoa, medusae, molluscs, radiata, and tunicata furnish examples of phosphorescence. An excellent account of the pyrosoma, whose radiance so often cheers the sailor on the Atlantic, is given. The fishes which live at great depths, such as the Stomatidae, Stomias-boae, and Chauliodi, are treated with much care. Thence Mr. Holden advances to luminous birds, monkeys, and human beings, and so to flowers and figures, which at certain times glow with a flickering light, though it possesses no heat. It is a curious survey, and may prompt enquirers to investigate whether the luminosity in all these cases is due to electricity, or to various causes, or whether it proceeds from a more subtle power as yet wholly unknown. The author tells us that this year the French Academy of Science offers a prize of three thousand francs for the best essay upon animal phosphorescence. A bibliography here given of books on phosphorescence, which we have tested with success, is an important help for the student. *Living Lights* is printed in good type and on stout paper, and is just the book to give as a present to any young naturalist of an enquiring turn of mind.

Tenants of an Old Farm; Leaves from the Note-Book of a Naturalist. By H. C. McCook. (Hodder & Stoughton.) Dr. McCook is well known as a careful student of American ants and spiders, and this work was originally published in Philadelphia for Americans. He now comes before an English audience to give them the latest results of scientific research on these insects, and on moths, crickets, and such like creatures, which are naturally found in a New England homestead. Gracefully has Sir J. Lubbock, the great English patron of ants, brought his friend before us in the introduction which he has contributed to this book, while an abundance of natural history drawings in it is diversified by some clever comical illustrations of insects, the work of Mr. D. Beard. We cannot but deplore the unwise counsels which led Dr. McCook to throw his researches into a colloquial form, and bring in the native humour of the servants and "hands" on the farm among scientific accounts of the insects of which he treats. He hesitated long before seasoning his facts with fiction, and Sir J. Lubbock appears to deprecate it, in spite of the wide popularity which the work has attained on the other side of the Atlantic. The comic element distracts the reader, while the introduction of amusing woodcuts bestowing human traits upon spiders and caterpillars tends to confuse him. We pay a just tribute of praise to these comic cuts, but they are sadly incongruous where they are. Amusing too as is much of the conversation of the "helps," it is out of place in a scientific book. The stories which the author tells of the humble creatures which are so dear to him are of great interest.

His whole account of the familiar "katydid" is exhaustive and admirable. The economy of the clothes-moths pests on this side of the Atlantic as well as on the other is also related excellently. Some of the Americanisms might have been excised with advantage. We do not ordinarily speak of "exodes," and "scalpage"; or use "wastage" for "waste," and "snare" for "a spider's web." Here and there the thoughts as well as the style are affected, while the village schoolmistress is a great deal more philosophical than her English counterpart. But the book does ample justice to the insects of common life, and will teach many, it may be hoped, to use their eyes and brains to advantage on the common sights and sounds of country life in England.

THE PUBLICATION OF TIBETAN LITERATURE.

WE quote from the annual address to the Asiatic Society of Bengal, delivered by the President, Mr. E. T. Atkinson, on February 1, the following account of the progress made in the publication of Tibetan literature, under the auspices of the society:—

"Last year, I stated that steps had been taken to furnish aids to those who might be disposed to undertake the study of Tibetan; and I now have the very great pleasure of placing on the table the first fasciculus of the first Tibetan manuscript printed in India, due to the energy and industry of our member, Bābu Pratāpa Chandra Ghoshā. I trust that it may be the pioneer of a long series of Tibetan issues from our *Bibliotheca*, opening up a new field of great philological and literary interest which has too long been left neglected. The fasciculus before you contains the commencement of the '*Sher-rab-kyi-pha-rol tu-phyin-pa*' (by contraction '*Sher-phyin*' and pronounced '*Sher-chhin*'), which is itself a translation made in the ninth century, into Tibetan, from the Sanskrit of the Buddhist work entitled *Prajñā-pāramitā*, forming, according to Csoma de Kőrös, the second division of the sacred books of Tibet. There are, however, twenty-one different works under this head, and the principal one amongst them is the *Sher-chhin* of 100,000 *s'lokas*. The first five of the series of twenty-one works above mentioned are abridgements of more or less authority of the *Sher-chhin* itself, the second being the 20,000 *s'lokas* abridgement, the third that of 18,000 *s'lokas*, the fourth that of 10,000, and the fifth that of 8,000, the Sanskrit text of which under the name *Ashtasahasikā Prajñāpāramitā* is now being brought out for us in the *Bibliotheca* by Dr. Rājendralāla Mitra. This last is taken from Nepālese manuscripts, and three fasciculi appeared in 1837. It is also the first work of its character printed in India, nor has any edition or translation of it ever been made or attempted, to the best of my knowledge, in any European country. The society has undertaken the publication of the 100,000 *s'lokas* text; and, as already stated, since there is only the one text available, the efforts of the editor will be devoted to faithfully reproducing the text as it stands, leaving it to others hereafter with better materials to make such corrections as will doubtless be found necessary, for there are evident traces of mistakes made by the copyist. It may be possible also to omit many of the tedious repetitions with which the Sanskrit abounds.

"The entire work is in prose, and forms twelve volumes, comprising 303 divisions (*bam-po*), each containing 300 *s'lokas* or rather their equivalent in prose, and occupying each about twenty-one leaves of the manuscript. In preparing the work for the press, Bābu P. C. Ghoshā has separated the several words by spacing them out, and has also arranged the sentences in paragraphs for more easy reference, and, only so far, has not followed the manuscript which gives neither divisions nor paragraphs. The numbering of the pages of the manuscript is also reproduced in the body of the text now printed. The *Sher-chhin* is devoted to Buddhist philosophy, theoretical and practical, and, as stated by Csoma de Kőrös, contains the psychological, logical, and metaphysical terminology of the Buddhist faith, without entering into or reconciling conflicting

views on any particular subject. There are 108 subjects or *dharma*s, regarding which, if any predicate be added to them, affirmative or negative judgments may be formed. All these contain the substance of the teachings of the great teacher himself delivered on the Gṛidhrakūṭa Hill at Rājagṛiha in Magadha. To the student of the earlier systems of philosophy and religion in India the *Sher-chhin* should be of much interest, for a Buddhist philosophical work is very uncommon in India, and most of the information that we possess on the subject is at second-hand and comes through those who hated the very name of Buddhist.

"In continuation of the same project, our Associate Member, Bābu Sarat Chandra Dās, is bringing out for the society a hitherto unpublished work by the poet Kshemendra, entitled *Avadāna Kaipalātā*, of which we have the complete Sanskrit with an interlinear Tibetan version in a manuscript recently acquired from Tibet. It is intended to publish the Sanskrit and Tibetan texts in parallel columns, and the first fasciculus is in the press. The manuscript is in verse and was translated into Tibetan by Lochchhava Shōnton Dorje and the Indian pandit Lakshmikara at the *vihāra* of Gedron Shidē in Mañyul under the orders of Ponchhen Shakya Ssañpo, ruler of Tibet in A.D. 1279. The blocks from which the print used was taken were engraved by the direction of the Dalai Lama Ngawān Losseñ in A.D. 1645. The work consists of 108 *pāṭlavās*, of which 107 were written by Kshemendra and one by his son Somendra. The copies hitherto procured and now deposited in our library and that of the Cambridge University are imperfect, containing only the second part of the work, and a fragment of the first, so that the publication of this Sanskrit and Tibetan version of the entire poem will restore to India a portion of a valuable Buddhist work that has been lost to it for some eight hundred years. Kshemendra is said to have been the court poet of Ananta, Rāja of Kashmir, and undertook the work at the instance of his Buddhist friend Nakka. It is a veritable store-house of the legends as to Buddha's life and acts according to the Mabāyāna School of Northern Buddhism, and is written in a simple, elegant style, quite free from the turgid verbosity and tedious repetition usually characteristic of Buddhist Sanskrit works. The arrangement of the original and Tibetan version in parallel columns should give an impetus to the study of classical Tibetan and afford an accurate basis for further research.

"In my address, last year, it was brought to your notice that Bābu Sarat Chandra Dās was also engaged upon a vocabulary of Tibetan Buddhist terms. Since then he has procured several manuscript dictionaries in Sanskrit-Tibetan and Tibetan-Sanskrit; and it is now intended to enlarge the scope of the proposed work and give a Tibetan-Sanskrit-English dictionary, with an appendix containing the Sanskrit-English portion with a reference to the Tibetan equivalent. This work, when completed, should serve as a key to the great collections of manuscripts in St. Petersburg, Paris, and London, which written, as they are, in classical Tibetan require more aid to understand them than is afforded by the dictionaries of Csoma de Kőrös and Jäschke. It is not unreasonable to expect from the works now in progress under your auspices a flood of light on the history of northern Buddhism, regarding which our knowledge at present is so mixed with conjecture. Learned Indian Buddhist pandits travelled to Tibet and communicated to the Lochchhavas there the received interpretation of the phrases and terms used, which were subsequently embodied in the dictionaries prepared in Tibet and found in the *Betan-hgyur*, so that we, perhaps, could not reasonably expect a more authoritative interpretation than that afforded by these manuscripts. It should be a subject of congratulation to this society that, as it was the first in the field in bringing to the notice of European scholars the Sanskrit literature of India, it is again the first to open up this new source of knowledge, clearing away yet another cloud from the mists overhanging the history of the dark middle ages of India."

SCIENCE NOTES.

Messrs. WILLIAM BLACKWOOD & SONS announce an English translation by Mr. W. Rae Macdonald, of Napier's *Mirifici Logarithmorum Canonis Constructio* (1619). This is not the treatise in which the discovery of logarithms was first announced; that is generally known as the *Descriptio* (1614), and was translated into English at the time. But it contains the account of the manner in which the canon is constructed, and it possesses the additional interest of being the earliest book in which the decimal point is systematically employed. The present translation will be in the same format as the original, with facsimiles of the title page, &c.

PHILOLOGY NOTES.

THE forthcoming number of the *Babylonian and Oriental Record* (David Nutt) will contain "The Old Babylonian Characters and their Chinese Derivates," by Prof. T. de Lacouperie; "The Nethinim," by Mr. Joseph Jacobs. A future number will contain: "The Real Chronology and True History of the Babylonian Dynasties," by Prof. J. Oppert; "A Contract of Apprenticeship from Sippara," by Prof. F. Révillout; "Ethnological Photographs from Egypt," by Mr. W. M. Flinders Petrie.

DR. FRANZ BEYER'S *Lautsystem des Neufanzösischen*, noticed last year in the ACADEMY, has been quickly followed by his *Französische Phonetik für Lehrer und Studierende* (Cöthen), with which he completes his labours in the difficult field of French phonetics. The former work was almost exclusively analytical; the present is mainly synthetical, and therefore somewhat more interesting to the general reader. But both are alike indispensable to a thorough study of the subject, of which Dr. Beyer here shows himself to be a consummate master. The value of the "Phonetik," both for scientific and practical purposes, can scarcely be overrated. It is certainly not the first attempt to elucidate the many obscure problems connected with the French phonetic system, having been preceded by the tentative studies of such writers as Passy, Horne, Trautmann, and Vietor. But it may justly claim to be the first comprehensive treatise on French pronunciation in the concrete sense. The sections dealing with such matters as articulation, quantity, stress, tone, assimilation, and timbre, will be found peculiarly interesting and instructive. The clear and clean character of French vocalisation is well contrasted with our slovenly English habit of slurring over the vowels in unaccented or untuned syllables.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 13) F. GALTON, Esq., president, in the chair.—Mr. G. Bertin read a paper on "The Races of the Babylonian Empire," illustrated by many diagrams. He gave first a description of the various types represented on the monuments of Babylonia and Assyria. In Babylonia there are four principal types: (1) the old Akkadian, (2) the Babylonian proper, (3) that represented by the portrait of Marduknadinakhe, and (4) a low one. In Assyria, also, by the side of the well-known Ninevite type, this same low one is found. In Syria four or five types are represented: (1) the so-called Jewish, (2) the Hittite, (3) the Phœnician, and (4) various specimens of lower races, some even showing negroid features. In Elam the greater part of the population was composed of the race of the lowest type, but Akkadian and Babylonian influences are also found. After noticing what is said in the classical authors and in the Bible about these populations, Mr. Bertin remarked that the history of Western Asia, recovered by Assyriological studies, gives us the origin of the various types,

and shows how they sprung out of four or five primitive races: (1) the Akkadian or Guric; (2) the Sinaic, represented by the ancient Arabs; (3) the Nairic, represented by the Armenians; and (4) a low race, which he calls "the ground race." Their mixture can easily be traced historically, and the formation of the new types explained. The most curious results of this investigation are the Armenian origin of the chief features of the so-called Jewish type, and the fact clearly demonstrated that the Semitic family is purely philological and not ethnical. The Ninevites and the Babylonians, who spoke the same language, exhibit two distinct ethnical types, having even little likeness.

ROYAL ASIATIC.—(Monday, March 19.)

COL. YULE in the chair.—Mr. E. Delmar Morgan read a paper on "The Customs of the Ossetes and the Light they throw on the Evolution of Law." The Ossetes are a people of Aryan race, inhabiting the central Caucasus, including the Dariel Pass, Mount Kazbek, with its glacier, and the defiles of the Terek and its tributaries. The Ossetes number more than one million souls, and are therefore the most numerous and geographically the most important of the tribes of the Caucasus. They are a fair people, with blue eyes and light hair, and of medium height. They are addicted to brigandage, but respect the laws of hospitality. Recent investigations have proved their Iranian origin. They are, in fact, identical with the Alani of mediæval travellers, the Asai or Yassi of Russian chronicles; and they were in ancient times distributed over the plains north of the Caucasus, between the Volga and the sea of Azof. The main fact of their history that has come down to us is their conversion to Christianity by St. Neiva, the apostle to the Georgians in the fourth century. But this only refers to the Ossetes south of the main range; those north of the Caucasus did not become Christians till several centuries later. The Northern Ossetes, known as Digorians and Taghaurians, came under the influence of their powerful neighbour Kabarda, from whom they received feudalism, and eventually the faith of Islam. When Russia annexed their territory in the early years of the present century, village communities had almost ceased to exist, and the peasantry were under complete subjection to the landowners. Russia took every measure in her power to destroy the influence of the privileged class, dividing the country into magistracies, and instituting local courts and officials with powers of summary jurisdiction. By these measures blood reprisals and other barbarous customs were stopped and a great improvement was effected. The Ossetes settlements, called Kau, are founded on the agnatic tie, and comprise about 40 members in each. The domestic arrangements and customs of the people were then described, with special reference to their commemorative ceremonies in honour of departed relations.

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THE ART COLLECTIONS IN THE GOETHE HOUSE AT WEIMAR.

II.

(Continued from the ACADEMY of January 14.)

WE find our opinions confirmed when we inspect the objects of art in the adjoining room. Not only do we see here the collection of Majolica completed by another series, but also that the glass case in the centre of this room contains bronze figures worthy of notice. On the one hand, we have a continuation of the select collection before mentioned in the Saal—statuettes of Greek and Roman gods and heroes, which are conspicuous for their fineness of form and the beauty of the old ware. Even pieces of larger dimensions are not wanting, either representations on a small scale of celebrated antiques or copies of the Renaissance period. We perceive the Medici

Venus beside the so-called "Accroupie," and an antique flying Victory beside a miniature Moses of Michel Angelo. A small Japanese Buddha of good workmanship surprises us among rough Roman images and amulets, and shows that even Oriental art was valued by Goethe as forming a supplement to universal art.

The objects placed in the glass cases at the side are of special interest. They are personal souvenirs of the poet: miniature paintings, silhouettes, album leaves; his own sketches and those of artist friends—among these a pen-and-ink sketch by Tischbein, which gives us Goethe *en négligé* in his Roman studio, trying in vain to arrange his drawing table, a pillow in his way, and bending forward he loses his slipper. The scene is by no means artistic, but it is depicted with much humour in a few strokes. This sketch gives us a sample of the rich collection of authentic drawings which will shortly appear in a new and complete edition of the *Italian Journey*.

As it is not my intention to encroach upon the rights of the editor of the Goethe Archives, the following notes are therefore given only as a general survey. The new illustrations will, in the first place, be composed principally of the artistic attempts which Goethe made during his Italian sojourn—studies from nature and art—to which he refers at different times. Secondly, there will be figure and landscape drawings, designed by Tischbein and Knip, which likewise owe their origin to the instigation of the poet. The portfolios in which Goethe collected these souvenirs of his Italian journey, dedicated to him by artists, are not yet accessible to the public. One of the reasons is that their condition is such that the continual touching of fragile sketches, pasted on bad paper, would soon destroy them; another is because these manifold subjects are soon to be published with an authentic explanation. To me, to whom the favour was shown of seeing these portfolios, it remains only to remark that this sample of Tischbein gives a perfect idea of what the other remaining Italian sketches are; while the Knip landscapes do not in any way differ in technique from the famous pictures to be found in the Decken Zimmer. These are, properly speaking, not paintings, but large coloured drawings, in which the local tone takes a subordinate part. On the whole, a disappointment would be experienced by those who expect from this collection of sketches an artistic impression, or a contribution to the history of German art in the latter part of the last century. The companions who assisted Goethe in his artistic performances were of a very simple nature; and it is touching, on the one hand, to observe the affection with which he clings to these Roman friends, as, on the other, it seems unnatural that he, who possessed such deep knowledge of art, should give so high praise to landscapes such as those of Knip. These portfolios do not, therefore, really belong to the art collection; yet it is evident that the personal value attached to these sketches is great. In the above-mentioned hastily designed sketch of Tischbein we make an accurate acquaintance with Goethe's room in Rome. Here, with a few strokes, the antiques are brought before us: the Juno Ludovici, a Venus bust, the so often mentioned cast of a foot which the poet tried to draw—and all these objects in a true artist's home, placed on a board resting on a pile of books, Winckelmann's works, &c.—the Roman lamp, beside it a vase on a little table, and the well-known Gatto, who paid, as it is said, such devotion to the Jupiter bust of Otricoli. In short, we gain an insight, through this and other similar sketches in Tischbein's portfolio, into Goethe's Roman life. The personal interest increases, while the aesthetic

expectations are seldom fulfilled. But how often may these insignificant strokes of the pen have been the germ of some of Goethe's thoughts worked out at a later period, and the source of inspirations which flowed from the stimulating power of this artistic circle? With regard to Goethe's own sketches, we are likewise unable to form here a complete idea, although, on the whole, a sufficient impression is given. Numbers of them are scattered over the walls of the above-mentioned room. We must, of course, make a difference between the extempores which passing objects offered and the premeditated artistic compositions—between the immature sketches of youth and those of later years. If Goethe, for instance, attaches value to his portrait sketches, which immortalise the personal remembrance of his beloved ones and of his friends, he does not, for all that, consider them works of art. Or, is this intimated, perhaps, by the pencil drawings with the likeness of his sister Cornelia, and the water-colour with the head of Wieland? The point of view, of course, changes, when we consider the numerous landscapes done at different periods of his life. During his student days, while under the tuition of the painter Oeser, he showed a preference for this branch of drawing. The so-called Garden Room in Goethe's House has been lately enriched with two etchings by the young Goethe, the technique of which shows, so far as the representation of nature is concerned, a close resemblance to the affected style of his master. Then follow drawings done by the poet during his first years at Weimar. In the glass case we see one of these sketches representing the Castle of Dornburg, near Jena, which was intended for Frau von Stein. Although the landscape is somewhat clumsy, it is characterised by a simplicity and clearness in the working out which shows how much truer a comprehension of nature the poet had now attained. Two epochs are noteworthy as having influenced Goethe in his art: the one when he was in Italy and made the water-colour drawings and the view of Rome which hang in the Decken Zimmer; the other, when, tired of studies in the theory of colour, he returned to the subject in connexion with nature, and designed the series of water-colour landscapes which are to be seen here collected into one volume. At Rome he was doubting whether he might not, after all, be a born painter rather than a poet. More than thirty years later, when he put together his book of sketches at Weimar, he acknowledged with resignation that he "treated drawing as other people do the smoking of tobacco." But was Goethe right in this low estimate of his artistic powers? With regard to his Roman studies, most certainly not. The drawings in the Decken Zimmer, with a view of the banks of the Tiber opposite to the Ripa Grande, a glimpse of Rome with the Vatican and the back of St. Peter's, not only do not fall short of the works of the artists who were his advisers, but even exceed them in delicacy of feeling. Of course, we here refer only to the pen-and-ink sketches, which were painted over, and the light and shade slightly indicated; for another hand, as Goethe himself confesses, often put the finishing touches, as may be seen unmistakably in a remarkably good view of the Capitol. Nevertheless, one feels when looking upon these works that they are from the hand of one who had as thorough a knowledge of the practical side of the painter's art as any of his own circle, and that he completely abandoned himself to realistic impressions—a quality of which his later sketch-book in the year 1810 cannot boast. There we not only find that the colours are often symbolical, but also that the landscape is drawn from memory—nay, even sometimes from descriptions. What we prin-

cipally lay stress on is that artistic criticism is not the standard by which these sketches should be judged. Goethe was impelled to his artistic activity by inward necessity, just as his occupation with natural history induced him to write his well-known treatises on zoological and botanical subjects. And, as we admit that his knowledge in the history of art was not superficial, but according to the systematic choice of his collections very special and far beyond his time, so his drawings and paintings are closely connected with his theoretical acquaintance with art. They are also the source from which spring preferences for particular epochs and works of art. Goethe is here stimulated by the circumstances surrounding him; for they are Roman views which his sketches show us—Rome and the classical sculptures there, as well as the Raphael frescoes, which remained for him the standard for all his subsequent criticism on art. In order to better understand the antique, he gave himself the trouble to make careful drawings from casts. He ordered, on the other hand, copies from the old masters, and especially Raphael; and even, at one time, while expressing his opinion on this subject, got into controversy with the representatives of modern art. That, at least, is the impression we receive when, returning to the entrance of the museum, we turn to the left of the so-called Saal and enter the Juno Room. Omitting the interesting drawings and engravings from the German school, it is mostly Roman remembrances that decorate the chief room in Goethe's House—the cast of the "Juno Ludovisi" near the window, a good copy of the so-called "Aldobrandini Marriage," which hangs over the sofa on the left side of the room; water-colours by his artist friend, H. Meyer, with scenes from Raphael's Loggia ("Joseph before Pharaoh" and "Lot's Banishment"), at the entrance of the room. Who would not be reminded, while looking at the first antique painting of Goethe's dissertation on Polygnotus and the Philostrate paintings, of his practical endeavours as director of the Weimar drawing school to make the style and works of the antique the foundation for modern art. After this, Meyer's questionable copies from Raphael's pictures are grievously disappointing; but they were sufficient for Goethe as personal souvenirs, and this characteristic of the great connoisseur and collector is still more marked when we come to look at the objects of art in the Urbino Room. This, as well as the Decken Room, had already been chosen in Goethe's time to hold his art collections. Here stood, and still stands, his cabinet, which contains his engravings. Here hangs the big portrait of a Duke of Urbino (by a later Italian "Manierist," who seems to have learned something of the Venetian school). Here are small oil paintings, none of them remarkable, but interesting from their classification, consisting of specimens of Giotto, Correggio, Domenichino, Barocci, Guercino, the old German school, and some of Dietrich, Hackert, Klenze, and the inevitable Tischbein.

The collection of plaster casts shows Goethe's preference for the antique in the strongest light. When, in 1819, it was proposed to raise a statue to Blücher, Schadow (the Berlin sculptor to whom the commission was given) consented, out of complaisance to Goethe, to represent the field marshal in classical costume, as is shown here in a precious little wax model. A glance at the Rauch statue of Blücher at Berlin proves how much more reasonable this sculptor was in representing him in the garb of his time, and how false Goethe's conception appears, in which the historical Blücher is shown as Hercules, a lion skin on his shoulders and his cavalry sword in his hand. It was against Schadow's wish that he adopted Goethe's

views, and there arose later on a controversy between his narrow opinions and the free views of modern artists. Yet it is interesting to see the question decided by Goethe's expressed wishes with regard to his own portrait, as exemplified by the many designs for a monument made before his death. In Rauch's design of 1824, we see Goethe wrapt in a toga, leaning against an altar; again in the same costume, sitting in an antique chair, but without a tunic, so that the classical cloak leaves the upper part of the body uncovered. A monument of the poet, designed by Bettina von Arnim, is very similar, except that a certain air of inspiration takes the place of classical calm. Then we find a model of Rauch's in the year 1828, which brings before us the historical Goethe in a frock coat, the authentic costume of later years. Thus, the poet seems to have come to the conclusion, that a living man (to use his own phrase) lives on in our memory as he appeared to us last; in other words, that the statues which please us most ought to be those which are the truest to nature.

I must refrain from describing the rich number of paintings and busts in the Goethe House, which show us the poet at different periods of his life by different artists—a valuable series of original works, beginning with Melchior's handsome medallion portrait of the young Goethe (1775), and ending with the miniature of the aged Goethe on the Sebbers cup (1826). The collection of casts in the so-called Bust Room can only be shortly summed up. Enough that here we find it confirmed that Goethe understood how to keep pace with the progress of art; and that his interest for Greek originals increased, in contrast to his early admiration for creations of Graeco-Roman art. We see the beautiful frieze from the Lysikrates monument at Athens, the "Apotheosis of Homer," and the beautiful real Greek Ilioneus in the middle of the room. Moreover, his opinions with regard to contemporary art become freer. By the side of the ideal works (Achilles and Penthesilea) by the Berlin sculptor Tieck (1826), we are astonished to see the strictly realistic portrait medallions of the Frenchman David d'Angers; and the same surprise awaits us when we enter the so-called Garden-Room. Here hang on the narrow side of the walls casts of the reliefs from the pedestal of Blücher's monument at Berlin, worked out in direct opposition to Goethe's conception. This proves more than anything how Goethe by degrees took part in the development of higher views of art, always rising to the furthest point attainable, and maintaining himself there. The very fact of his change of views and his ready acceptance of new ideas in art prove, what we said before, that Goethe was the first modern art historian.

L. VON SCHEFFLER.

BABYLONIAN TABLETS FROM UPPER EGYPT.

Brindisi: March 30, 1898.

THANKS to the kindness of M. Bouriant, director of the French Archaeological School at Cairo, I can now give further details concerning the Babylonian tablets which, as I mentioned in a previous letter, have been found in large quantities at or near Tel-el-Amarna, in Upper Egypt. Before I left Cairo, M. Bouriant placed in my hands more than a dozen which belonged to himself, those purchased for the Boulak Museum having been locked up by the director, M. Grébaut, in his private house, and so rendered inaccessible to scholars. Most of the tablets contain copies of despatches sent to the Babylonian king by his officers in Upper Egypt; and as one of them

speaks of "the conquest of Amasis" (*kasad Amasi*), while another seems to mention the name of Apries, the king in question must have been Nebuchadnezzar. The conquest of Egypt by Nebuchadnezzar, so long doubted, is now therefore become a fact of history. One of the tablets is addressed to "the king of Egypt," the name of Egypt being written Mitsri, as in the annals of Nebuchadnezzar, and not Mutsri, as in the inscriptions of Assyria. In others the Babylonian monarch is called "the Sun-god," like the native Pharaohs of Egypt. Mention is also made of "the country of Nuqu," or Necho.

The most curious of the tablets I have copied is a large one of which M. Bouriant possesses two fragments. It contains an inventory of the government property of which the Babylonian satrap had charge. The objects of stone alone amounted to 6840, and included two colossi and a "kukupu," the name of which is *namgur*. Now that Babylonian tablets of clay have been discovered, there seems no reason why papyri inscribed with cuneiform writing should not also be found.

The ill-advised action of M. Grébaut, however, in enforcing the strict letter of the Turkish law of antiquities against the *fellahin* has placed a serious obstacle in the way of any such discovery becoming known for the purposes of science. From the nature of things, it is the *fellahin* to whom the discovery of antiquities in Egypt is in the first instance generally due, and the preservation of *antikas* depends upon the belief of the *fellahin* that they can be turned into money. When, on the contrary, the *fellah* finds that the antiquities he has discovered are taken from him by a government official, without compensation, and that he himself is liable to fine and imprisonment, he will naturally conceal the fact of the discovery, and either destroy altogether what he has found, or break it up into small fragments, which can be sold easily to the uninitiated tourist.

The bar placed upon the free sale of antiquities by the *fellahin* is almost as injurious as the prohibition to discover them. Numberless relics of priceless value to science have been lost irretrievably because the *fellahin* did not know that they had a marketable value. Only the other day I came across a *sebak*-digger at Memphis who had in his hand a fragment of a demotic papyrus. His surprise was great when I offered him half a piastre for the fragment; and he immediately brought me another fragment containing cursive Greek, regretting that in his ignorance he had already destroyed many others like it. Henceforward he and his fellow-workers will preserve the papyri they find in the mounds of Memphis, where it is evident an ancient library has been lighted upon. The first duty of the Boulak Museum is to protect the existing monuments of Upper Egypt, which I am told have already suffered considerably since Prof. Maspero's departure, rather than attempt the impossible task of preventing the *fellahin* from discovering and the tourist from purchasing the archaeological treasures that lie beneath the soil.

A. H. SAYCE.

EGYPT EXPLORATION FUND.

MR. F. LLEWELLYN GRIFFITH, acting for the Egypt Exploration Fund, has recently visited the rock-cut tombs of Siout (Lycopolis), in Upper Egypt, and has made a series of careful transcripts of all the extant inscriptions, not only correcting all which have been previously published, but copying many hitherto unrecorded. Mr. Griffith has determined the date of the great tomb known as Stabl-Antar, having found that it was excavated in the reign of Usertesen I., XIIth dynasty. He has also discovered that the upper ranges of tombs in the same cliff belong to the hitherto unrepresented dynasties of Heracleopolis (the IXth and Xth

dynasties of Manetho). These are important facts acquired for science. The inscriptions will probably be published by the Egypt Exploration Fund.

M. Naville, accompanied, as last year, by Count d'Hulst, recommenced the excavations of the great Temple of Bubastis on February 25, and was joined the same day by Mr. N. Llewellyn Griffith, who arrived from Siout. During the six weeks which have elapsed since that date, the work has made rapid progress. Some two-thirds, or more, of the temple area are now laid bare, and the discoveries of inscriptions, statues, and bas-relief sculptures are of the highest historical interest. That Bubastis was a Hyksos capital is what no Egyptologist or historian could have anticipated; but the recent discovery of two black granite statues of the unique Hyksos type, the lower part of a seated statue of a Hyksos king with the hitherto unknown name of Ra-Ian, or Ian-Ra, and a fine architrave carved with the cartouches of Apepi, establishes this important fact beyond reach of doubt. Scarcely less important are two statues of a scribe of the time of Amenhotep III., and a fragmentary inscription with the cartouche of Aten-Ra, the chosen god of the heretic Pharaoh Khuenaten, which show the XVIIIth Dynasty, and even the great Aten heresy, to be at last represented in the Delta. Other finds supply fresh links in the history of the temple, beginning as far back as the VIth Dynasty, with the discovery of another fragment of Pepi, and ending with a fine Greek inscription of the period of Ptolemy Epiphanes. A statue of Apries, the Hophras of the Bible, and parts of statues of Rameses VI. and Nectanebo I. have also come to light, besides innumerable statues, and parts of statues, of Rameses II. To the Hypostyle Hall of Rameses II., and the Festival Hall of Osorkon II., are now added the remains of a hall of Osorkon I. The western end of the temple, containing the sanctuary, is at present in process of excavation. We are promised a detailed report of these discoveries from the pen of M. Naville next week.

OBITUARY.

THE REV. C. W. KING.

On Sunday evening last, the Rev. C. W. King, Senior Fellow of Trinity College, Cambridge, died, after a very brief illness, in London, of a bronchial cold. With him has passed away almost the last of the links which connect the present generation with the days of Hare and Thirlwall. Mr. King was an example of the saying that literary men owe their genius to their mothers. His father was a plain plodding man, well known to some men of business in Cambridge as a shipping agent in the iron trade at Newport (Monmouthshire). From childhood the son showed the energy and taste in collecting which led him later in life to form perhaps the most notable private cabinet of antique gems in Great Britain. He entered Trinity College in October, 1836, as a Sizar. The Tripos Lists of 1840 have his name as sixth in the first class of the Classical Tripos, and twenty-seventh Junior Optime. Elected a Fellow in 1842, Mr. King soon began those studies of ancient art which, encouraged by successive winters spent in Rome and Etruria, led him to publish, in 1860, his first work, entitled *Antique Gems, their Origin, Uses, and Value*; this was followed, in 1864, by *The Gnostics and their Remains* (second edition, 1887); in 1866 by the *Handbook of Engraved Gems* (second edition, 1885). The next year saw him produce the *Natural History of Precious Stones, and of the Precious Metals*, and the *Natural History of Gems*. In 1869 he brought out a charming

edition of Horace, illustrated entirely from antique gems in his own and other collections. The descriptive notes are a perfect model of graceful learning. The text for this edition was carefully revised by the late H. A. J. Munro. The year 1872 saw the publication of what he considered his *magnum opus*, *Antique Gems and Rings*, in two volumes, upon the preparation of which he had concentrated a wealth of lore and observation. His sight had long shown signs of weakness, and now began to fail him for all but the nearest objects. Of these he retained to the last a microscopic power of discernment. His sensitive nature, though keenly susceptible of all the highest pleasures of friendship, shrank from anything approaching to official show and publicity. Always free and generous in communicating from his stores of curious lore, he never delivered a lecture within or outside of his university. But as a typical scholar, a genial coenobite of the olden style, his memory will long be treasured by a few loving hearts both here and in the Greater Britain.

THE FORTHCOMING EXHIBITIONS.

SIR JAMES LINTON'S works for the summer exhibitions are three in number, and are all single figures. The largest—a life-size portrait, presumably, though in the character of Miss Wardour in *The Antiquary*—is an oil picture, and it goes to the New Gallery. The water-colour drawings, which, of course, will be exhibited at the Royal Institute, are, firstly, a standing figure, three-quarters length, of a comely brunette, arrayed superbly in satin and pearls, and announcing herself as Lady Peveril, in *Peveril of the Peak*; and, secondly, a blonde, in rich brocade and old gold colour, who comes from no romance, but is doubtless fair enough to be the occasion of one. This is "Sacharissa," a young lady of the days of George II.; her raiment, of the Pompadour type.

WE are sorry to learn that neither Mr. Onslow Ford nor Mr. Alfred Gilbert—two of the most brilliant and solid of the younger associates of the Academy—will be able to send any important ideal work this year. But Mr. Hamo Thornycroft has finished a "Medea," elaborately conceived and wrought with untiring patience of study. Mr. Roscoe Mullins's appreciation of the grace of our first years finds vent in the production of a sweet little group of naked children, called "Pail o' Water"—two little damsels of seven or eight holding between them, and about to dip, a dimpling infant of two. Mr. Samuel Fry carries out in marble, with many alterations—including the addition of a measure of drapery—a conception of "Hero," which, though it has never been publicly exhibited, some of us have beheld in the statuette in plaster. The new "Hero" is life-sized; the right arm is further raised; increased energy is bestowed upon the torso. Altogether, it is by far the strongest work which Mr. Fry has yet accomplished.

THE loves and the hatreds of Centaurs form the subjects of two small pictures recently completed by Mr. Arthur Lemon. In one, two lovers rush into each other's arms; in the other, a Centaur is rearing and falling back, struck with an arrow from an enemy just seen against the evening sky. Both are full of imagination. More in his accustomed manner is a romantic landscape, with horses drinking.

MR. FRANK DILLON will send to the Academy an afterglow scene at Assouan, on a creek of the Nile. The effect of light is at once powerful and delicate. His water-colour drawings for the Institute comprise a sunny view of Madeira, and some pretty corners in Cairo.

MR. SARGENT has sent over from America, where he is still busily engaged, two portraits of American ladies, both painted with great skill. The most agreeable and the finer work of the two is of an old lady, dressed in black, with a white lace cape half hiding a delicate yellow rose in its folds. Her face, which is exquisitely drawn, is full of refined character.

MR. F. D. MILLET's picture of "The Love-letter" shows us a room handsomely furnished as in the days of our grandfathers, with an old gentleman absorbed in his paper after breakfast, while his pretty daughter waits for a favourable moment to convey certain intelligence, the nature of which is indicated by her attitude and the letter in her hand. The picture will be popular for its sentiment, and admired for its skill in execution. The sideboard, with its plate, is a picture in itself, and the damask tablecloth is a marvel.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. MARTIN CONWAY has resigned the Roscoe Professorship of Art at University College, Liverpool. Intending applicants for the chair must send in testimonials before the end of this month.

MESSRS. HENRY GRAVES & Co. will have on view next week, at their gallery in Pall Mall, a series of water-colour drawings of views in Egypt by Lady Butler (Miss Elizabeth Thompson), together with most of her famous military pictures, which have been lent by the several owners.

THE other exhibitions to open next week include that of the New English Art Club at the Dudley Gallery; and a collection of foreign pictures at Mr. Koekkoek's, in Piccadilly, of which the special attraction is three of M. Munkacsy's latest pictures.

MR. JOHN E. PRICE has in hand the compilation of a complete index of Roman remains in London. When finished, he will, from the information contained therein, reconstruct, so far as possible, the plan of the Roman city, which, together with the results of his researches, will be published in the *Archaeological Review*.

MESSRS. W. A. MANSELL & Co., of Oxford Street, have published an English translation of Dr. Rudolf Menge's *Introduction to Ancient Art*, together with thirty-four sheets of woodcuts. The letterpress and the illustrations must be taken together; for the author has attempted little more than a running commentary, while the pictures are only described by their original German titles. But, despite this drawback, the work is one of great educational utility. Within a small compass, and at a low price, it gives a general survey of the whole history of architecture and sculpture in ancient times, beginning with Egypt and Babylonia, not omitting such minor matters as vases and coins. Dr. Menge has been careful to include the results of the German excavations at Olympia and Pergamos. The woodcuts are roughly drawn, but adequate for their purpose.

CONCERNING the late Mr. W. Thompson Watkin, whose death was recorded in the ACADEMY of last week, a correspondent mentions, as an example of Mr. Watkin's wide and untiring research, that he possessed "many cwt. of MS. extracts on Britanno-Roman subjects, relating to the whole kingdom." It is to be hoped that these will pass to some one capable of utilising them in a manner worthy of their collector.

MUSIC.

MUSICAL PUBLICATIONS.

Addresses and Lectures. By G. A. Macfarren. (Longmans.) This volume contains the annual addresses delivered to the students of the Royal Academy of Music from 1878 to 1887, and three papers read at the Musical Association—one on the Lyrical Drama and two on Handel and Bach. To the students Sir George gave much excellent advice. He was not satisfied with mere progress in music, but always impressed on them the necessity of mental culture and gentle manners. In the address for the year 1882, the Principal skillfully reviews in very brief compass the history of music from the earliest times down to Mendelssohn and Schumann. In 1883 reference is, of course, made to Wagner. Sir George could admire neither the dramatic construction, nor the form, nor the orchestration of the music-dramas of the Bayreuth master; and he spoke his mind in plain and honest language. In style he is clear, and in many ways he shows solid acquaintance with literature, the sciences, and other arts besides that of music. The Musical Association papers are instructive and interesting. This book, with its maxims, its admonitions, and its honest criticisms, may be recommended both to teachers and scholars.

The Prima Donna. By H. Sutherland Edwards. (Remington.) The prima donna has always been an object of interest to the public. Such charm does she exercise over ears and hearts that every detail connected with her life is eagerly sought after. Mr. Sutherland Edwards, the well-known *littérateur*, has met this demand by giving the history and surroundings of many a famous queen of song who flourished from the seventeenth to the nineteenth century. There are, among others, the famous names of Cuzzoin and Faustina, who gave Handel so much trouble; Sontag and Malibran, who achieved triumphs early in this century; and coming down to later times, we have Jenny Lind, Patti, Nilsson, Albani, &c. It is difficult and, indeed, unnecessary to give quotations from pages so full of interesting and amusing matter. The book will be found light and pleasant reading, and, as we have said, the class of readers to whom it appeals is a large one.

The Philosophy of Music. By W. Pole. (Tribner.) This is the second edition of a remarkably interesting work which appeared nearly ten years ago. Its striking merits were then fully acknowledged, so that we need only call attention to its second appearance. There is an important note in the appendix. Mr. Pole, following the authority of Burney, Fétis, and Westphal, had in his description of the later Greek modes described them as mere transpositions of one of the ancient octave-forms. Mr. J. F. Rowbotham's *History of Music* has, however, convinced him that the later modes were of varied character, and really retained all the original octave-forms.

François Liszt. Translated from the French of Janka Wohl. By B. Peyton Ward. (Ward & Downey.) This interesting book contains the recollections of one of Liszt's fellow-countrywomen, who knew him since she was ten years of age. He was the hero of her childish dreams. He often talked to her of his life and of its romantic episodes, knowing well that she intended to commit everything to writing. We have, then, the conversations of Liszt recorded, though not always the actual words used by him. Once, indeed, Liszt's own words are attributed to someone else. "It has been happily said of his Masses that 'they are prayers rather than compositions,'" says our author. But that is the expression used by Liszt in a

letter to Wagner in reference to his "Gran" Mass. Liszt talked about his pupils—the famous Russian countess, who published *The Memoirs of a Cossack*, Sophie Menter, the one-armed Zichy, Tausig, and others. A whole chapter is devoted to the *liaison* with the Countess d'Agoult; and no one understood the woman better, nor could anyone, we imagine, have described her in more life-like language. In another chapter we read about another woman, who, like the Countess d'Agoult, devoted herself to literature, but whose name became far more famous—this was Miss Evans (George Eliot), who with Mr. Lewes visited Liszt at Weimar. Liszt describes her; by quotations from her letters and diaries she also describes Liszt. The two French writers, George Sand and Alfred de Musset, are also presented to our notice. Of course, Liszt had something to say of Wagner, though not much. It was a subject of conversation which he appeared to avoid. This one sentence which we quote will show what he thought of his friend and of his artwork. "His genius triumphed, so to speak, in spite of him; for nobody put so many spokes in his wheels as Richard Wagner." Liszt's marked preference for anything Russian comes out strongly in the book. "From there," he said, "will come innovations in every branch of science, of the fine arts, and of literature."

George Frederick Handel. By J. Cuthbert Hadden. (W. H. Allen.) This is the first of a series of biographies of the great composers. A small book, on a great subject, and issued at a very moderate price. Of course, one does not expect to find anything original in such a work. The only question is—Is it reliable? The author seems to have been most careful in his facts and dates; and he has given a clear account of Handel's life and principal works. He is perfectly justified in making the most of his hero, but goes, perhaps, a little beyond the mark in saying that "Handel is still the greatest as he is the favourite composer." In the catalogue of works at the end of the book, some of minor importance are omitted; to have given all would have been more useful, and occupied very little more space.

MUSIC NOTES.

THE Handel Festival is announced for the last week of June next, at the Crystal Palace. The Great Rehearsal is fixed for the previous Saturday, June 22; the Messiah for Monday, June 25, and "Israel" for Friday, June 29. On the Wednesday, June 27, there will, as usual, be a selection from Handel's works. The overtures to "Samson" and "Semele" will be given for the first time. Also choruses from "Belshazzar," "Alexander Balus," and an aria for baritone from "Ottone," recently found by Dr. A. H. Mann among the treasures of the Fitzwilliam Museum, at Cambridge. The principal vocalists engaged are Mesdames Albani, Nordica, Valleria, Patey, Trebelli, and Messrs. Lloyd, Santley, and Barton McGuckin. The chorus and orchestra of 4,000 will be under the direction of Mr. A. Manns.

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